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HIT PARADER CELEBRATES THE RETURN OF

BON JOVI



**FANTASTIC PHOTOS &
COMPLETE BAND HISTORY!!**



THE RETURN OF BON JOVI

BY JODI SUMMERS

Bon Jovi is the quintessential rock band. Let's face it. If you were going to design your perfect musical unit, they would play high-spirited, sing-along rock and roll that appealed to everyone. The members of the band would be accessible and unthreatening but would possess unquestioned talent and a sense of mischief—not unlike Jon Bon Jovi, Richie Sambora, Alec John Such, David Bryan and Tico Torres. The fact is, Bon Jovi is the ultimate life-imitates-fantasy rock band.

Record and concert sales over the last decade substantiate this arrogant claim. Bon Jovi is the first rock band ever to have four back-to-back chart topping singles with *You Give Love A Bad Name*, *Livin' On A Prayer*, *Bad Medicine* and *I'll Be There For You*. The incredible multi-platinum success of albums like **Slippery When Wet** and **New Jersey** put Bon Jovi in **The Billboard Book of World Records** as the first band to ever have consecutive albums sell in excess of five million copies. (Def Leppard was

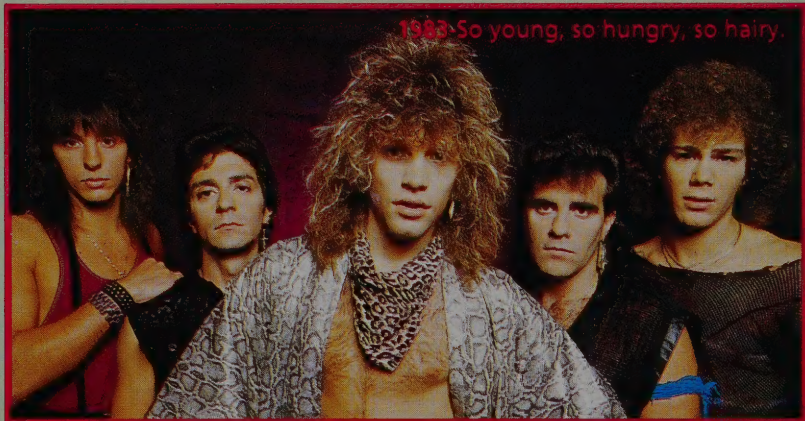


PHOTO: ROSS HALFIN/ZLOZOWER

soon to follow.) Bon Jovi has enjoyed awards, praise and accolades from all corners of the rock world. They helped promote glasnost in the former Soviet Union by organizing the **Moscow World Peace Festival** back in 1989. They hold attendance records in such distant parts as Italy, Brazil and Japan.

Bon Jovi is, in fact, five people, but it is vocalist Jon Bon Jovi who is greatly responsible for the band's tremendous international success. A businessman in a rock star's body, Jon is the one with the unique vision, as well as being a rare vision himself. Everyone says it, and it's absolutely true, Jon Bon Jovi in person is cuter and more intelligent than you would ever have imagined he would be. He swaggers with a subtle sexual bravado that makes him truly special. His talent and smarts make guys jealous. His ultra-brite smile and perfect hair make girls melt.

"I don't consider myself a babe. I consider myself to be a songwriter and an artist, and I'm a sweaty mass on stage," Jon admits.

Besides being one of the most successful musicians in the history of rock music, Jon Bon is the consummate A&R man. By hanging out on the club circuit, Jon discovered Cinderella and Skid Row, and made a handsome profit in the process. These successes led to his own record label, Jambco. Between Bon Jovi and his outside projects, Jon has proven that he's capable of creating and running a multi-million dollar corporation.

Jon's musical success is a combination of destiny and effort. Since his early days Jon has spent tour bus time reading and studying about the business and attending to the

THE "CLASSIC" JBJ.





financial details.

"I'm going to become a professor on the music business before this is over," he laughs.

It wasn't like Jon Bongiovi knew he was going to be a musician from his earliest days. When Jon came along on March 2, 1962, in Sayreville, N.J., there was no music in his house. His dad was a hairdresser. His mom was a former Miss Erie, Pennsylvania, who matured into a **Playboy** bunny before becoming a loving, doting mom, who tried to encourage her children.

"I remember my first experience with a guitar very well," says Jon. "My mom brought it home, and I decided that there was no use for it. I flung it down the steps and heard it going 'oing, oing, oing.' I remember hearing that and thinking, that's pretty cool."

Jon eventually picked up the guitar for the same reason every other young boy picks up an instrument...girls. The opposite sex was always part of Jon's life. He was expelled from Catholic school for slapping a girl. But girls were...well girls, they weren't into the things Jon and his brothers adored.

"Clint (Eastwood) was my man," Jon recalls. "I used to watch all those spaghetti westerns with my dad. That's what it was all about."

Jon started playing the guitar when puberty hit, and girls were the object of his fantasies. He was 14 years old, when this other nice Italian kid named Richie Sambora moved into town. Richie played guitar and he always had lots of girls swooning over him.

"I asked him for lessons," reminisces Jon. "He said, 'What for?' I said, 'Chicks, what d'ya think.' He said 'Good enough.'"

Girls liked rock and roll. That was all young Mr. Bongiovi, a horny and enterprising teenager, needed to know. As soon as he could do the three-chord strut, Jon started a band, and when that one broke up, he started another. His groups included names like The Lechers and Atlantic City Expressway.

When Jon found rock and roll, he was in his glory. Instead of spending his after-school time doing homework, he'd sit in the basement and write songs.

"Since the first song I wrote, it has always been done on an acoustic guitar," admits Jon. "That's basically because I could never turn my amps up in my house, I'd always get people yelling and bitching."

Jon was always attempting to get his bands to play his tunes. By the time he formed Atlantic City Expressway, their gigs were comprised of a healthy share of Jon's original music. Keyboardist David Bryan Rashbaum liked anything that challenged him on the keyboards, which is why he joined Atlantic City Expressway to begin with.

"We met through Jon's cousin, Joe," recalls Bon Jovi's keyboardist. "We were all the same age, and we were going to the same high school. Jon's band needed a key-

KINGS OF THE ROAD.



board player. Joe knew me and helped us out.

"I was the one who drove the van. I had an organ and a piano," reminisces David. "I'd have ten people—we had five horn section dudes—and all the equipment in my van. I had the van because my father had a surgical supply business, I delivered hospital beds for him after school and then grabbed the car so I could drive to the gig."

Once Jon started playing music live, he couldn't get away from it. After Atlantic City Expressway fell apart, Jon formed a band called The Rest and spent all his free hours in the clubs that dotted the New Jersey shore. Since he was underaged, the club owner would make Jon sit backstage by the exit in case the police raided the place and checked for I.D.s. The late nights, the excitement of the crowd, the music—Jon loved it.

"Music was always great and kept getting better," Jon relates. "Like when you're 16, the coolest thing would be to play the school dance. Then when you're 18 it would be to play the local block party. But when I was 16 and 17 I was already playing nightclubs and felt like a king."

The summer before his senior year of high school, Jon and his group were the Sunday evening regulars at the Fast Lane in Asbury Park. "Bruce Springsteen was home that summer and he would go to the Stone Pony and jam every Sunday," Jon remembers. "This was '79, he had just finished selling out the Garden (Madison Square Garden) ten nights in a row, and he'd be playing a small club every Sunday. Well, my crowd went from 200 to 100 to 23 to six. Finally we started playing at 8 p.m., close the bar at 11, and we'd all go over to the Pony so see Bruce."

One night Jon even got to jam onstage with The Boss. "I'd go to high school and say, 'What did you do last night?' and kids would say, 'I watched Dallas. What'd you do?' I'd say, 'I jammed with Bruce Springsteen, that's what I did.'"

Bruce Springsteen was Jon's big time introduction into the echelon of rock stardom. Jon was up all night, doing all kinds of great things, but he was a wreck in school.

He'd sit in the back of class, sunglasses on, his mind turning calculus rulers into musical scales. "Throughout school there was no telling me that I wasn't going to be in a rock band," Jon insists.

The crowning touch of Jon's high school music experiences was Jon's graduation gift. "I missed my senior prom because that night I played my first 10,000-seat concert with Southside Johnny and Hall and Oates," he declares.

Jon and The Rest blew off his senior prom to play the Southside Johnny gig, and he couldn't have had a more fabulous time. Instead of merely hanging out with the rock and roll elite, Jon was treated like a true rock star.

Southside sent a limousine to get The Rest. The band, their girlfriends, manager and roadie—twelve people in all—piled into the limo. Once they got to the gig, there were no dressing rooms, no food, nothing, and the group got paid with a bottle of Remy Martin. For Jon, a wide-eyed and anxious high



RICHIE SAMBORA



school student, it was an experience that could not be paralleled.

"I hated school," notes Jon. I remember having to take the SAT tests, and I didn't want to. I'd say, 'I'm not taking the SATs,' and they'd say, 'Well you have to, you have to go to college.' Where on there does it say that, if I take the SATs, I'm qualified to be a rock and roll star? I told em, 'That job's not on the sheet, so I have no reason to come here on a Saturday.'"

As unenthusiastic about high school as he was, Jon managed to graduate. In honor of this feat, Jon's cousin Tony, owner of the Power Station, a New York recording studio, checked out The Rest and offered his professional opinion. Tony saw that, "There was a magic there," and got Jon a job pushing brooms around the studio while musicians like David Bowie, Aldo Nova, Talking Heads, Ramones, and Aerosmith made records.

"It was a great experience for teaching me how to treat being a rock star," summarizes Jon.

During the studio's down time, Jon recorded nearly five albums worth of material. One of the tracks, *Runaway*, which featured Aldo Nova, was released on a radio station compilation album in 1983. Oddly enough, it was a hit, receiving radio airplay in New York, Detroit, Denver, Tampa, and Minneapolis.

Miles of smiles.



He had a hit, but no group, so Jon put together The Wild Ones. He called Atlantic City Expressway keyboardist David Bryan (Rashbaum was dropped so he'd sound more "showbiz"). Then he recruited Alec John Such, who was playing bass with a New Jersey band called Phantom's Opera. For a guitarist, he used his childhood friend Dave "The Snake" Sabo. His coup was snagging veteran drummer Tico Torres, who had skin bashed with such golden oldies as The Marvelettes, Leslie Gore, Lou Christie, and Franke and the Knockouts. In all, Tico had played on 18 albums prior to joining Bon Jovi.

The Wild Ones started gigging around New Jersey, and Richie Sambora, guitarist with one-time Swan Song Records' group Mercy, saw a gig. Backstage he told Jon, "We should be working together." Richie had already played with Alec in a band called The Message. And after one rehearsal it was clear that Richie was better suited to be the group's guitarist.

The Wild Ones were bonded by the fact that they were all from New Jersey. "The New Jersey attitude is a family. Families are a very important thing here, and you watch out for people," related Richie pragmatically. "Also it's street and tough. If you mess up, or you're a liar, or something like that, you get your ass kicked."

Impressed by their determination, and the moderate success of *Runaway*, Atlantic

HIT PARADER

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BON JOVI

THEY'RE BACK...AND THEY'RE
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BLACK CROWES
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PEARL JAM
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POISON
AC/DC
OZZY OSBOURNE
DAMN YANKEES
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KIK TRACEE
METALLICA
EXODUS
WARRANT

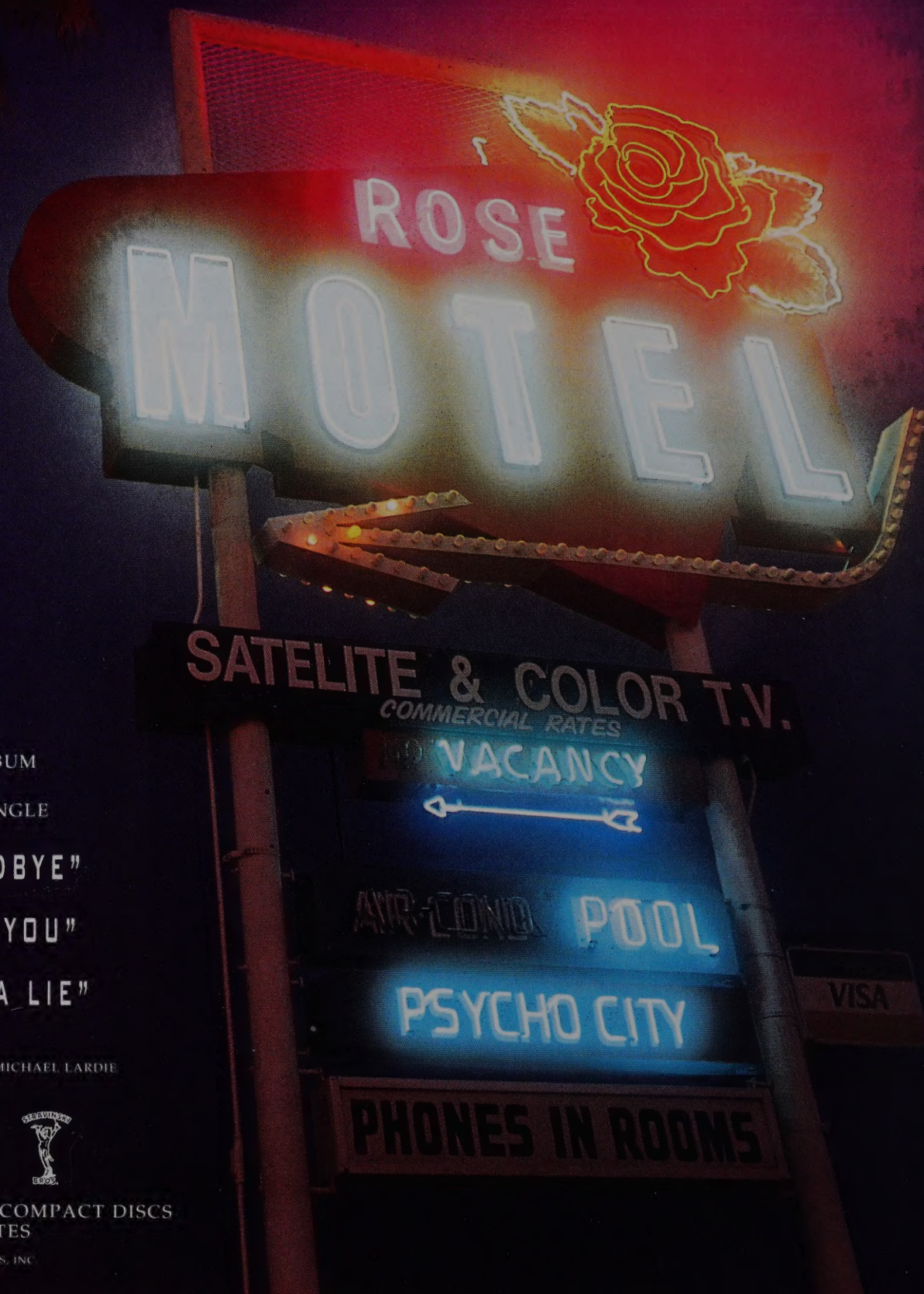
**OVER
THE EDGE**
OUR ALTERNATIVE
METAL REPORT!

GUNS N' ROSES
CENTERFOLD



Great White

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Why don't you get some real bands in your magazine like Faster Pussycat? They are a good band and they sure, as hell, are better than Nirvana. Let's face it, any normal man who wears a dress, as Kurt Cobain did on **Headbangers Ball** has got to have a screw loose or something! Like I said before, put some Faster Pussycat in your magazine.

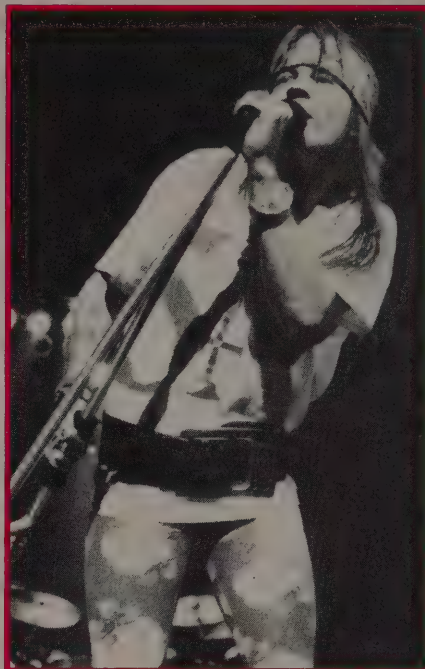
Pussycat Fan

I don't see where Kurt Cobain gets off complaining about all the publicity and sales Nirvana's been getting lately. Who does he think is going to pay for the guitar, amps and drum kits he wrecks at every show?

Pissed in PA

We're sitting here in sheer disappointment about the Metallica, Faith No More and Guns N' Roses show here in Montreal. 53,000 fans were packed into the Olympic Stadium to see what was billed as "The Show Of The Year." It started off great with

Faith No More and then Metallica. About an hour into the show tragedy struck when the pyro went off and James Hetfield's arm, chest and face caught on fire. For obvious reasons Metallica's show ended. Lars came out and promised that the band would be back in Montreal as soon as possible to finish their show. Two and a half hours later Axl and his Merry Band of Puppets decided to come out and play. Five songs into the show Axl dropped his mic and said, "We're outta here, hope you get your money refunded", and was gone. Then all hell broke loose. People burned their T-shirts, chairs and banners that, ironically, said "Screw St. Louis, Montreal Loves You." Chairs were thrown and, one of our friends got hit and passed out. Outside the stadium people were being beaten and had tear gas sprayed in their eyes by the police. Then there were the "lucky ones" stuck inside because they were hurt during the riots inside. Our friend was lying on the floor when Axl and



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Slash walked past her and the other injured fans. They had champagne in their hands on their way top celebrate, while James Hetfield was lying in the hospital bed with second and third degree burns. Lucky for him, the rest of Metallica and Faith No More were with him. We are revolted by Guns N' Roses' behavior and treatment of the people who put them where they are. Everyone was saying that this would be a show rock fans in Montreal would never forget; they couldn't have been more right.

Ayanna, Susie, Jenny, Angie, Elana and Sam

P.S. We hope James is doing alright and we're thinking of him. We wish him well.

To Axl,

I love your music and don't care what people say about you or your band. Who cares what you guys do off stage? That's your business. So keep rocking. Be as bad as you want, you guys are one in a million.

**Andrea Wills
Mazon, IL**

On July 17, a friend and I traveled from Albany, New York to Washington DC to see the kick off of the Metallica, G N' R and Faith No More tour. What made the day (and concert) so special was it was my birthday. We arrived late, missing all but one song of Faith No More's set. Yet, when Metallica blasted my ears, all we had gone through seemed worth it. If James, Lars, Kirk, Jason, G N' R and/or Faith No More are reading this, I would just like to thank you very much for making this my greatest birthday ever.

**Chris Gurren
Schenectady, NY**

I bought Iron Maiden's **Fear Of The Dark** the first chance I could. Iron Maiden's been my favorite band since **Piece Of Mind** and **Power-slave**. Waiting for the new disc was hell, after hearing kick ass songs like *Tailgunner*, *Holy Smoke* and *No Prayer For The Dying*. After all there was talk that Maiden was finished. Think again! Maiden unleashed a kick ass album with **Fear Of The Dark**. Tracks like *Be Quick Or Be Dead*, *From Here To Eternity*, *Chains Of Misery* and *Weekend Warrior* kick ass. I think it's time that Maiden gets the attention and respect they deserve.

**Up The Irons!
W.B.**

Lately there has been a lot of b.s. about the music a lot of this genera-

tion listens to. I am 20 years old and have been listening to metal since I was in the crib. Us metalheads better get something going before they overthrow our music. They say it's all Satanite, even though they listen to the other crap like that R&B. Our music is too badly put down. So let's all get together and get these suit-and-tie people away from us.

**William Partier III
Alamogordo, NM**

I'm writing in response to the *Clean And Mean* article (August '92). First of all I'm 22 and a drug-addicted

alcoholic. I've been in and out of rehab just like Dave Mustaine. This last time I really wanted it just like Dave. Mr. Mustaine, I commend you and wish you luck on sobriety and music. Thank you **Hit Parader** for running the article. It gave me incentive to stay sober and rock and roll.

**Troy Gregg
Stinnett, TX**

I recently read your *Roots* article on Dave Mustaine and must make some very important corrections. First of all Lars did NOT approach Dave to join Metallica. Dave called Lars out of the blue, bragging about his

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Cuatro, the band's fourth album, finally places Flotsam in the big leagues. It's a brilliant album that flows from the beautifully melodic, to the darkly mysterious to the bluntly savage. Powerful stuff!"


—Circus Magazine

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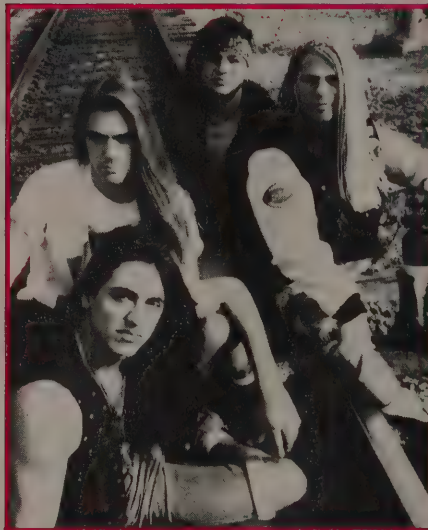
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equipment and other fancies. Second Dave had no part in forming the first, original Metallica. Lars and James formed Metallica with Lloyd Grant on lead guitar. Then they brought in Ron McGovney, and then Dave. Jef Warner was never a member, especially as rhythm guitarist. James and Lars searched for a rhythm man but no one had the sound they were looking for, therefore James kept the guitar. Next Dave was definitely NOT fired for his "excesses" in playing. He was fired for his intolerable drinking problem and attitude. Also Dave was never on any Metallica albums, himself. He helped write some riffs in *Jump in the Fire* (which James rewrote the lyrics before recording it on *Kill 'Em All*), *The Four Horsemen* (again James changed the lyrics), and *Ride The Lightning*. Dave did NOT appear on the first three albums! One last thing, in the Metallica article you said they rent a Cessna. Metallica owns the plane that they use.

Just thought I'd straighten your info out.

Jen, the Metallichic
Winchester, VA



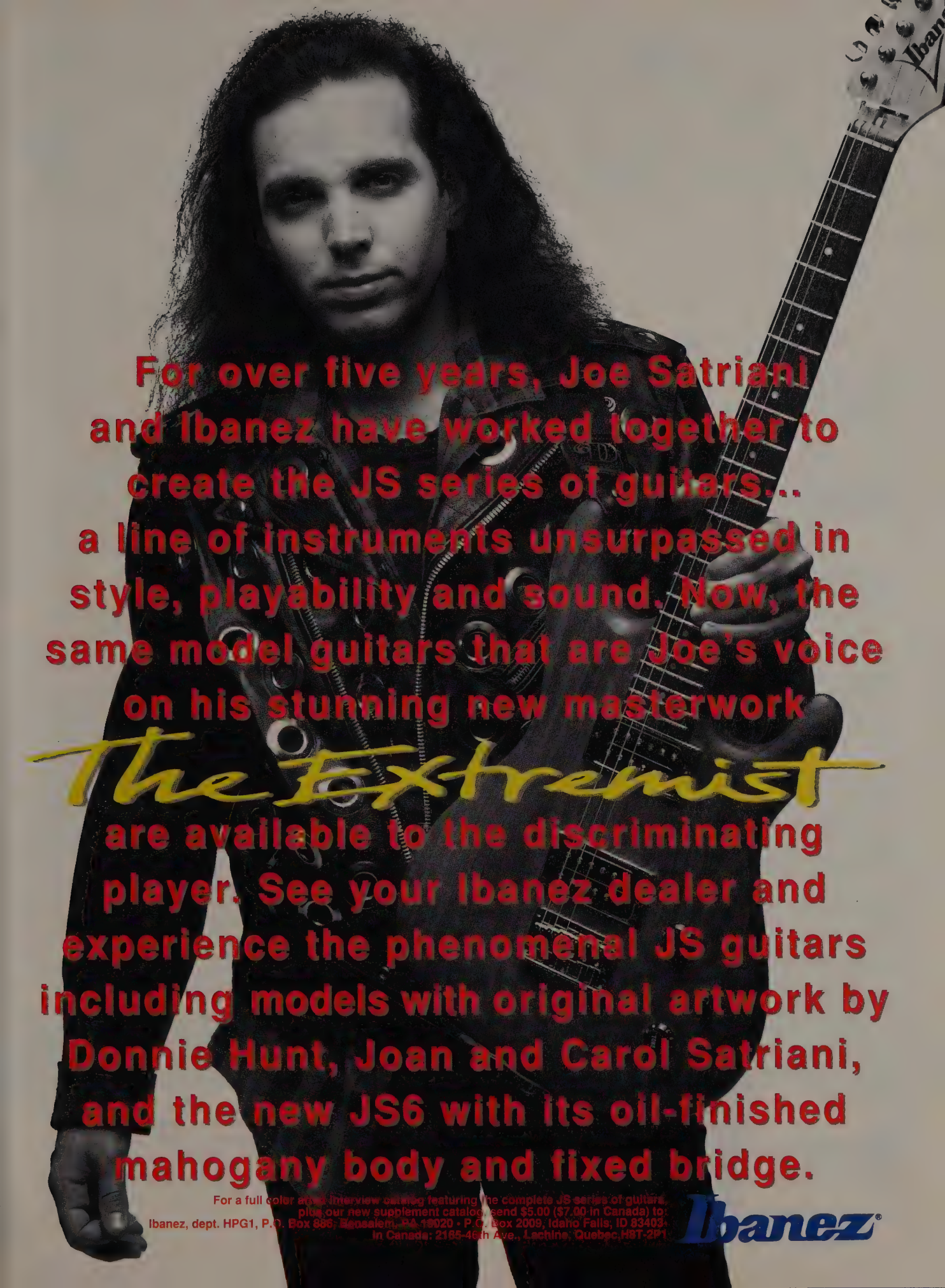
Slammin' Gladys: More coverage needed?

Could you please run more articles on a new band named Slammin' Gladys? I just picked up your August issue and you have a small one on them. But they really need more publicity. I caught them in Killeen, TX at a club called Prime Time. They blew the headlining band away. Please run at least a full page on them. Thanks.

Travis
Lampasas, TX

I would like to personally congratulate the boys in Aerosmith for reaching the 20 year milestone and for putting a permanent mark in rock history forever.

John Rutherford

A black and white photograph of Joe Satriani, a man with long, dark, wavy hair, wearing a dark leather jacket. He is holding a dark-colored electric guitar, which is an Ibanez JS series model, across his body. The guitar has a dark finish and a fixed bridge. The background is a plain, light color.

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THE INFORMATION CENTER

The strange sage of L.A. Guns has taken another twist—this time for the better! After apparently falling apart last July, the band regrouped in September with cooler heads obviously telling the boys they were much better

off sticking together than hitting the unemployment line. While the band denies that there ever was an actual breakup, bassist Kelly Nickels stated, "After five years of being together, we were a little burned out on each other

which I think is normal for most bands." By the way, founder/guitarist Tracii Guns, whose departure/firing early last summer precipitated all the breakup rumours, is still officially a member of the group.

Poison have evidently decided to title their upcoming album, **Ressurrection**. According to vocalist Bret Michaels, the decision (which still might change before the album's release in the spring) shouldn't be over-interpreted by the band's fans or critics. "It's not like we're coming back from the dead," he said with a laugh. "Poison's never been away, so where are we coming back from? But it is a new and fresh start for us, so that title fits."

Did you hear all that talk about a supposed Skid Row live album a few months back? Well, we certainly did. The fact is that there is one live track on the band's new **B-side Ourselves** EP, a cover of the Judas Priest classic *Delivering The Goods*, but according to band bassist Rachel Bolan, we shouldn't expect to see a live disc from the Skids any time soon. "I heard some of those rumors too, but I don't know where they started. We didn't even record many shows on the last tour—except off the board for our own use. Next up for us is a new studio album for '93."

Mark Slaughter has now recovered from the throat surgery he underwent last August. The singer's problems evidently started from nodes that developed on his vocal cords—a problem suffered by many singers. Plans now indicate that Slaughter will try to go back on the road by the end of the year, and stay out through next summer both here and in Europe.

TIDBITS & ASIDES: Is the David Coverdale/Jimmy Page project running into more unexpected delays?...Is former Kiss guitarist Ace Frehley finding it just about impossible to land a record deal?...Is Jon Bon Jovi reconsidering his decision to keep his band off the road until January?

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ROOTS

BY JODI SUMMERS

Each issue, **HIT Parader** Esojourns back in time with a rock star to learn about his early years. This month's time traveler is that dynamic frontman, Mark Slaughter.

"Have you gone to dig fossils yet?" Mark Slaughter asked backstage at the Delta Center in Salt Lake City. Quarry digs and mines are nothing new to the Nevada native, who doubles as the namesake and frontman for platinum rockers Slaughter.

Mark grew up in Las Vegas, a town which he describes as "Green Acres with lights." His family was tight, they had family sing alongs, and they believed in God. Mark still prays before he dines. All around him were mountains, and buttes, and wide-open country for miles and miles that held incredible wonders.

While Mark was growing up, his father held a variety of jobs, but according to Mark, "If there's any job he could have kept doing, he would have continued mining."

This is where Mark's interest in fossils and digging things out of the ground comes from. Papa Slaughter was a gold miner in the truest sense of the word. He had one of those pans with the screens for filtering out sand and other impurities, and he would hang out in streams throughout Nevada and California panning for gold. He was so into it, that he even got hernias from moving so many boulders in search of those shiny, valuable gold nuggets.

"He was just a little guy, 5'9", but he had more strength and energy than someone twice his size," Mark recalls.

Mark first got turned on to pulling treasures from the earth when he was 14. That's when his dad took him to the gold mine he used to work near Hackberry, Arizona.

"I'll never forget it," insists Mark.

As Mark and his father were underground, panning in a stream, his father would tell him wild stories, like the time his friend fell through some thin ground and found an underground cavern. When Papa Slaughter went down with a rope and a lantern they realized that they had unwittingly opened a natural museum. Amidst the stalagmites and stalactites were a mummified bobcat and coyote.

"They were perfect," insists Mark,



Mark Slaughter: "I've always been singing, my whole life."

"because there were no germs down there."

When Mark was away from the wonders of the earth and back in civilization, he indulged in more usual play. Ironically, whatever he did, he always sang.

"I've always been singing, my whole life," Mark states proudly. "My mom says I used to sing on the swings. I'd get out of school and go 'Hoo, Whoo Whoo Yeah!' head off to the playground and just go to town and have the time of my life.

"I've always been very vocal and at times it was difficult for me for health reasons. I had quite a handicap to outgrow because when I was younger I was asthmatic. These days, I still have asthma to a certain extent, but I really have pushed

myself past that."

Way back in the days before stardom beckoned, Mark fronted a few local bands, including Excursion and Rose Parade. But life wasn't all work.

"Not at all," Mark chuckles. "Usually after we rehearsed, we'd hit the lake. We all used to go to Lake Mead, it's just down from Hoover Dam. It's the largest man made lake in the world," Mark recalls. "I had an old pea soup green pickup, an old Ford Courier. I'd throw a mattress in the back and call up all my friends and say, 'I'm going to the beach!' So we'd load up, I'd get all my friends in the back and we'd go out to the lake. There are cliffs out there and we'd jump off these cliffs. It was great. I had a wonderful childhood."

PHOTO: WILLIAM HAMMES

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High Stylin'

BY JODI SUMMERS

HEADBANGERS SPEAK OUT!

It's hard to believe that rock's biggest stars were once kids like you and me. They were, but most of the times you'll find that they had some quirk that made them stand out from their buds. Inquiring minds want to know, so we asked musicians: *What's an event that best summarizes the way you were in high school?*

I'd go to high school and say, "What did you do last night?" and kids would say, "I watched Dallas. What'd you do?" I'd say, "I jammed with Bruce Springsteen, that's what I did."

Jon Bon Jovi
Bon Jovi

I played drums on everything. Everything was rhythm. What I was doing was getting thrown out of classes because I was playing drums on the desk. I was doing my algebra II final exam, and I did alright, and the teacher walked up to me after I'd handed in my paper, I was trying to figure out the drum solo to Rush's *Tom Sawyer*. My teacher walks up to me and hands me my final exam with a big red "F". She didn't even look at it, but because I was disrupting the class I failed the whole semester.

Bias Elias
Slaughter

I was very hyper, over hyper. I never really found the end of anything. I just always pushed to go a little farther. Sometimes it makes you better, sometimes it makes you worse, but I would never stop anything when I was supposed to stop. I never felt like the game was ever over.

Shannon Hoon
Blind Melon

I was the class artist. I didn't get into fights because I knew how to draw. I had all the bullies come up to me and ask me to draw them something. And the girls would say, draw me something cute. I was quiet, I didn't really talk a lot. I drew athletes, I did drawings of big

Gene Simmons' head, then I started drawing women.

Gary Cherone
Extreme

I had really bad acne, and I had a girlfriend, so I wasn't insecure, but I never really went to parties or hung out or anything. I was shy because my face was messed up, so I sat home and played. I had this dream. Acne made me great. I

room late. So if I had to walk into the classroom late, I'd have to make a fuss. I'd make everybody laugh by doing something loony, or setting down by the back of the class and starting some form of trouble that would always be funny.

Nikki Sixx
Motley Crue

I guess being caught with my pants down. There was a girl who I always wanted to have. She was in my class and she was so snooty—of course that was part of the appeal—to cut through the barbed wire and get to her soft spot. She decided to have homework done at her house and I was supposed to help her. Of course I made a pass at her. She decided to play hard to get. So her sister came downstairs, I went off with her sister. Then, of course, the girl didn't play hard to get, she was very friendly.

Gene Simmons
Kiss

We used to go to this place at Mechanicsburg High School called the Cubby Hole, where we were allowed to smoke on the school grounds. It was the janitor's closet that was outside around the side of the building. Ten guys would go there, smoke cigarettes, and wait for the good looking girls to go by and yell at them. They never wanted us because we were the greasy losers.

Bret Michaels
Poison

I was only interested in playing music, and I screwed off a lot. I definitely could have done a better job in high school, but I didn't get into education until I went to community college. High school for me was a pain in the ass because my mindset wasn't interested in it.

Mike McCready
Pearl Jam

I never felt like I had to impress anybody in school or prove anything to anyone. The people I've proved wrong are the gym teachers. I got so hassled by them. You had all the jocks in the class, some of whom I actually got along with. They partied after school, and they weren't so gung-ho that they'd alienate you. But I was almost like a pin-cushion for the gym teachers. "Oh the kid with the long hair. Hey, sissy." Gym teachers hated long hair and I refused to do what I didn't want to do. They'd tell me to get changed and I wouldn't do it.

Rachel Bolan
Skid Row



Gene Simmons: "Of course I made a pass at her."

had to find strength in something because I couldn't rely on my looks when I was a teenager. I figured if I could do this really well, I could make people happy.

Tracii Guns
L.A. Guns

I'd be late for school and I wouldn't want to go to class because—believe it or not—there's a shy side to me—I wouldn't want to walk into the class-

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CAUGHT IN THE ACT

BY RICK
HUNTER

MEGADETH

The backstage door swung open and Dave Mustaine burst through. Guitar in hand, Megadeth's main man made a bee-line for the concert stage, closely followed by bassist Dave Ellefson, guitarist Marty Friedman and drummer Nick Menza. There was a purpose to Mustaine's stride. It was almost as if the man knew he had a date with destiny—and he didn't want to be late. As he walked up the final ramp that led to a "demilitarized zone" located right behind the band's mountain of amps, a deafening roar permeated the arena. There was a twinkle of contentment in Mustaine's eye, but The Most Intense Man In Metal wouldn't allow himself a smile. Around him, his bandmates also heard the roar of approval as they made last second preparations before emerging in the spotlight.

Then it began...a thunderous, roaring musical sound that threatened to shred the hall right to its roots; Megadeth had never sounded better. Drawing on material from their earlier albums as well as their new, chart topping epic, **Countdown To Extinction**, the band loudly and proudly proclaimed that Megadeth had finally attained the powerful hold on their music that their fans had long yearned for. It had taken hard work, as well as Mustaine foregoing the chemicals that has clouded his conviction in the past, but the results spoke for themselves.

"The great paradox of surrendering to win has taken place within this band," Mustaine had said before going on stage. "I have become a thought provoking person within this band. I don't have to be in total control of everything anymore. I'm satisfied to intellectually stimulate these guys to create music. I've learned a lot about people and about life over the last few years. Getting off drugs helped me do that. I learned that heroin and I just don't mix, unless I want to be wearing six feet of dirt over my face."

Mustaine's new-found attitude towards life has not only been reflected on the

band's recent album—which has already proven to be the most successful of their six-year career—but also in live performance. This is no longer the Mustaine Hour Of Metal Mayhem. Certainly the charismatic, red-haired guitarist/vocalist is still the center of attention on stage, but he's no longer the whole show. As his statement indicated, he now derives pleasure from inspiring his bandmates to greater heights, giving them enough rope to climb into the hearts of the thousands of fans who pack the group's shows nightly.

"I've relinquished my controlling problem," he said. "I've enjoyed working with

the next. *Peace Sells...But Who's Buying* brought the crowd to its feet, as did the other classics from throughout the group's history, but it was the material from **Countdown To Extinction**, especially the recent radio and MTV smash *Symphony Of Destruction*, that really got the juices flowing. The band on stage seemed almost surprised by the response the new material received especially bassist Ellefson whose occasional glances into the crowd seemed to be checking out exactly who was cheering—and why.

"I think we all feel more a part of the band now," Ellefson said. "Before all the songs were basically Dave's and maybe



Dave Mustaine: "Now it's the performance, not the performer, who's key."

these people because they've taken my trust in them to heart. Before, I was into critiquing the performer instead of the performance. Now it's the performance instead of the performer that's key."

The show's ninety minutes of metal intensity seemed to go from one peak to

I'd make some contributions to some of them. Now, we're all writing together, and that makes them better songs. That attitude has carried over to the stage too. We're a very tight band, and that comes across to the fans. They're enjoying it, and believe me, so are we."

PHOTO: NEIL ZLOZOWER

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PICK HIT

BY DEE SNIDER

Let's face it; a lot of crap's been written about me and as the saying goes, there are three sides to every story: their's, mine, and the truth. Now, rather than defend myself against each of the charges brought against me, I prefer to say, "It's true, it's true, it's all true!" and throw myself at the mercy of the court. So, enough about then, 'cause this is now...

I've got a new band, Widowmaker. Friendly name, huh? Well, this isn't a friendly band. It's a vicious, hostile, frothing animal out to decimate the pitiful, gutless, would-be-kings that have been walking the boards for the last five years. Sure there are a few real men and women out there, but c'mon, isn't it time someone tore down the rest of those zeros?

With a name like Widowmaker you'd better be ready to stand and deliver, we couldn't be readier. This band is the culmination of five years of intense planning, endless searching, countless auditions and ritual killings (you have to do something with the ones that don't make it; you can't just throw them back!) but we finally got the line up of doom.

When it came to drummers, all roads led to Joe Franco. I'd known Joe for years. From opening for his band The Good Rats in the bar days, to listening to him on recordings with Leslie West, Jack Bruce, Vinnie Moore, Blues Saraceno and dozens of other rock luminaries and finally recording and touring with him on the last "you-know-who" record, I have never been more impressed with "one of them". I mean let's face it, most drummers figure out their IQ by adding their drum stick size to their show size, then subtracting ten. This is a race of people who, when asked what they would like to be if they weren't drumming, 9 out of 10 answered "Miss America".

Anyway, I figured there's no way Joe could be the one, he's too close to home. So, I searched all over the world for "Mr. Goodstick" and everywhere I went his name kept popping up as a major influence, mentor, teacher and even author (yes, Joe Franco's book on double bass drumming is not only considered the seminal book on the subject, but it is used at the

Berklee School of Music; no kidding). The way I saw it was if everyone I'm considering for the job is learning from this man, why not get the man, himself? So I did.

My criteria for a lead guitarist was simple: "Does he have so much star quality and attitude that I want to put his lights out the minute I meet him? Well, I got a big "Hell yes and then some!" when I found Al Pitrelli.

Yet another case of me assuming that the guy (please note: I did not use the word *dude*) I was looking for couldn't possibly be from "Lawng Guyland" (my home turf). Once again, I spent countless man hours looking for my "Guitar God In Waiting" (actually, Al came in second in the '91 **Guitar For The Practicing Musician** poll of the same name) only to find him sitting in the shade right under my proverbial nose. His credentials were almost as devastating as his playing...almost!

With this new input in hand I set out to find a bass player who either played four strings like they were six, or one who could barely handle the four that he had, let alone worry about what he didn't have. In Marc Russell I found both.

Hailing from one of the seedier suburbs of London, England, Marc is a second generation rocker, born with the road in his blood; his dad was the tour manager for Jet Records. When, at the tender age of 11, Marc showed an interest in becoming a bass player, his dad placed a call to long time friend, and then Ozzy Osbourne bassist, Bob Daisley. It just so happened that the band was playing the "Enormodome" somewhere in England. Bob suggested that maybe Dad would like to bring the li'l rug rat down. Dad says yes, Bob comes and picks them up in his limousine and before you could say "eavy me'al" Marc's standing on the side of the stage



After having actually attended the Berklee School of Music (frightening, isn't it?), Al went on to co-found Danger Danger. In spite of this I still gave him a chance. He first came to international attention when he was asked to play lead guitar and be Music Director for the **Alice Cooper Trashes The World** tour. Now that's credibility! It was shortly after this that Al Pitrelli joined my band. Since we've been working together Al has received many offers to join other bands, filled in for Mark Kendall of Great White for two months (when he fell ill during their U.S. tour), did much of the guitar work on the up-coming Asia reunion album (Steve Howe is officially in the touring band), and countless studio sessions for other rock notables whom shall remain nameless (otherwise this could break the world record for longest run-on sentence). Suffice to say, I have finally found my guitar hero and partner-in-crime.

Bass, bass, bass, bass. A friend once told me he had a theory that all bass players were schemers. He said this was because they only had four strings to play. When I thought back to all of the bass players I had ever worked with, I realized that this was not a theory, it was a law!

watching the **Blizzard Of Ozz** tearing it up! Needless to say, the little lad's mind was seriously blown (and who knows what else), and his life's purpose set.

So, when Mr. Daisley pulls Marc aside after the show, hands him cassettes of the entire Zeppelin, Hendrix and Cream catalogs and says, "learn this and you are a bass player," it had a lasting effect. By the time Marc was 14 he was touring the UK with the English punk band Beki Bondage and, by the time he was 19, he was living in the U.S. working with me. I'd call that a lasting effect, wouldn't you? Oh yeah, Marc once dated a girl who attended the Berklee School of Music.

What about me? I thought you'd never ask. Well, for the last five years, when I haven't been working on getting this project off the ground, I've been running (I hate running), working out, training my voice (all you need is a good choke collar), and waiting for my next shot.

Here's the bottom line: This is it. Widowmaker time. So get in, sit down, shut up and hang on; we're goin' for a ride!

P.S. I once used the bathroom at the Berklee School of Music; no kidding!

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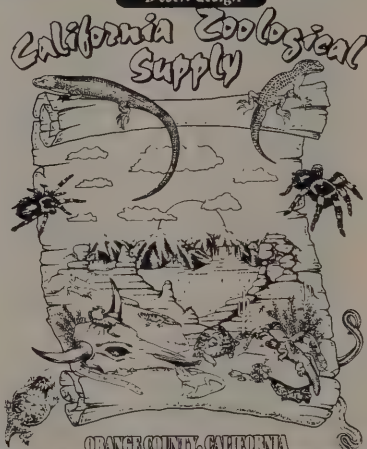
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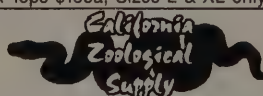
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Former Hanoi Rocks vocalist Mike Monroe is still more than a bit peeved about losing guitarist Steve Stevens to Vince Neil's new band. The Scandinavian vocalist felt that his new band with Stevens, called Jerusalem Slim, was destined for greatness, and the band had even recorded much of their debut LP by the time Stevens split the scene. "I wish Steve the best," Monroe said without the slightest hint of a smile. "But, of course, I wish that he hadn't left. But I will continue and succeed, that I know."



Mike Monroe (right, with Steven Tyler): Recently left out in the cold by Steve Stevens.

Speaking of Vince Neil, he's ready to go into the studio and lay down tracks for his first solo LP. Many within the rock world wondered where he'd get material, since Vince's inability—or unwillingness—to write for Motley Crue was one of the reasons for his dismissal. You may recall that his recent hit, *You're Invited, But Your Friend Can't Come*, was co-written by Tommy Shaw and Jack Blades. But once again, Vince has pulled a coup, both writing some great tunes with his new band, and having his rock "friends" help him out. "It's gonna be a great record," he said. "I think it'll be exactly the kind of album the fans want me to make."

Megadeth's Dave Mustaine recently revealed that some of his past problems came from dealing with the incredible success enjoyed by his former band-mates in Metallica. "Sure, that had something to do with my attitude," Dangerous Dave said. "They were having great success—which they deserved—and I felt I had to keep up to some extent. That was a lot of pressure to deal with."

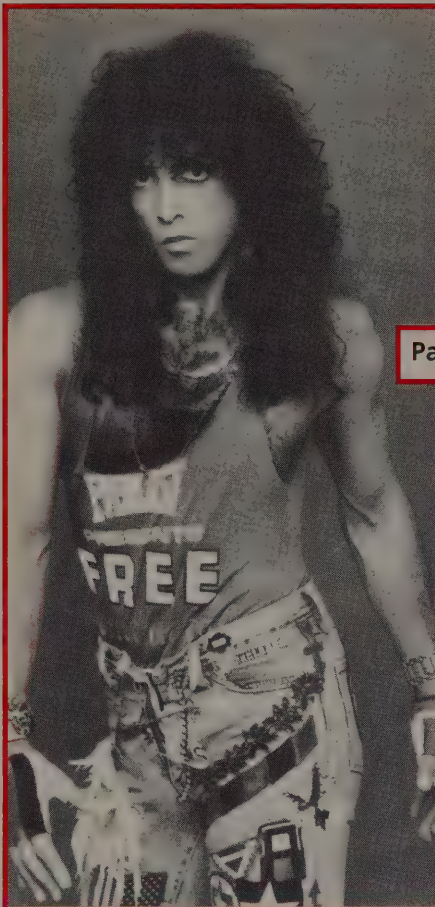
The Scorpions have encountered some unexpected problems as they begin planning their next album. Apparently recently fired bassist Francis Buchholz, who doubled as the band's accountant, has created turmoil by presenting the

band's financial records to a variety of U.S. Government agencies. While no one is saying that there are any problems with the band's money matters, these extra problems have changed the group's focus from music to money.

So how is Kiss' Paul Stanley enjoying married life? According to Kiss' dynamic frontman he's loving every minute of it. "I always said I had nothing against settling down a little—as long as it didn't affect Kiss in any way," he said. "It takes a very strong, confident woman to deal with someone who's on the road a lot and who is in the spotlight. I've been very lucky."

Someone who hasn't been quite as lucky as Mr. Stanley in the marriage department is Slaughter's Dana Strum who saw his month's-old hitching come to an end last July. Evidently life on the road just put too much of a strain on the relationship. Once again, the harsh rock and roll lifestyle of constantly being on the move and rarely being out of the public eye, has claimed another victim. Here's wishing the best, however, to both Dana and his ex.

Also on the Slaughter front, vocalist Mark Slaughter is now recovering from throat surgery that was performed last August. The surgery, which was to



remove nodes from his vocal chords, forced the band to leave the Ozzy Osbourne tour, where their place on the bill was taken by Faster Pussycat. Now there's talk of the Slaughter boys going out on their own later in the fall to support their second album, **The Wild Life**.

David Coverdale and Jimmy Page have completed work on their eagerly anticipated new album. The oft delayed project is scheduled for release early in

Paul Stanley: Enjoying domestic bliss.

1993, and those who have heard it say that Page hasn't sounded this good since the golden days of Zeppelin. For his part, Coverdale is thrilled not only that the project is finished, but that it turned out as well as he had hoped. "I think, quite honestly, that despite the success we've enjoyed over the years, we had something to prove," the dashing vocalist said. "I believe that's exactly what we have done."

Guns N' Roses' Duff McKagan is anxious to let everyone hear the solo project that he's been working on (when time allows) for the last year. Now that the Top Gunners finally have a little break from the road—and we do mean "little"—McKagan wants to take his brief hiatus to finish things off and get the

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621	North Carolina
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610	Michigan
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602	Arizona/NM
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627	Wyoming/ID/MT
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612	N. California
615	New Jersey/DE
606	Hawaii/Alaska

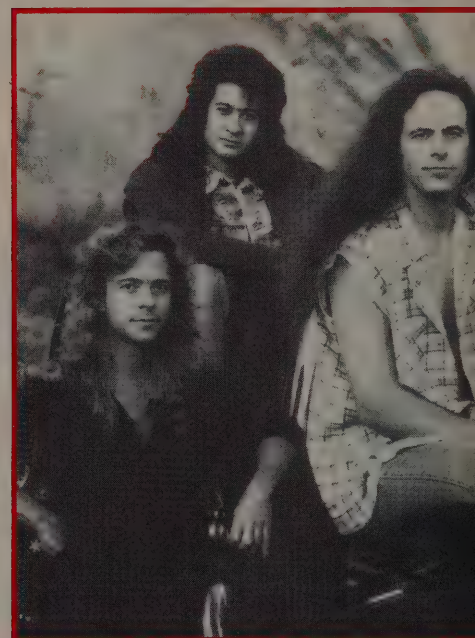
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record ready for release. "I think a lot of Guns N' Roses fans will find it interesting," he said. "It's different." With any luck, the disc should see the light of day by March.



Duff McKagan: His solo project's on the way.



Def Leppard have once again felt some critical barbs from media folks who've criticized the most successful band of the last decade for utilizing pre-recorded tapes during their live concerts. Is this a heavy metal case of Milli Vanilli? Not on your life! While it's acknowledged that tapes have been used to "sweeten" certain songs in the past, the band insists that what you hear coming from the stage is exactly what you get. "You hear some sour notes when we play," vocalist Joe Elliott explained. "And my voice sometimes isn't what I'd like it to be. But that's part of the magic of rock and roll. Even when it's not perfect, with this band the attitude is always there."

Jon Bon Jovi recently acknowledged that he's grown quite fond of rap

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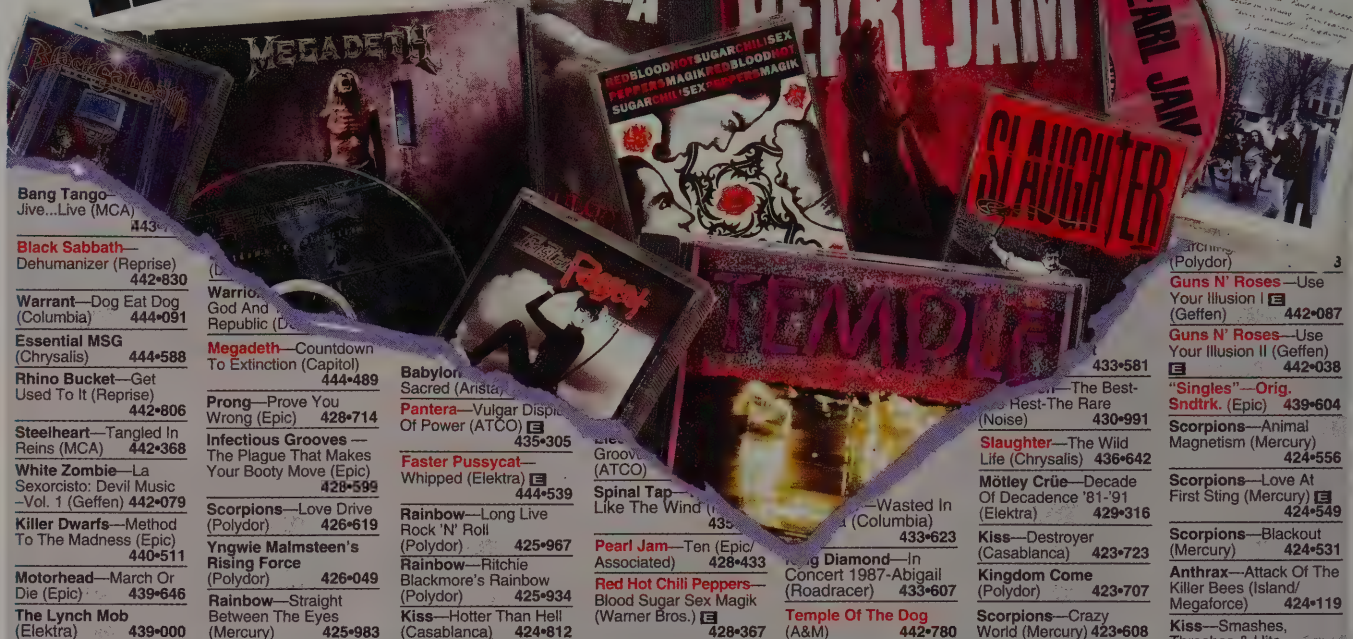
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Van Halen—For Unlawful Carnal Knowledge (Warner Bros.) 420-273

R.E.M.—Out Of Time (Epic/Assoc.) 417-923

C & C Music Factory—Gonna Make You Sweat (Columbia) 416-933

Peter Gabriel—Shaking The Tree (Geffen) 415-968

The Vaughan Brothers—Family Style (Epic/Assoc.) 411-306

Chicago—Grt. Hits 1982-89 (Reprise) 401-166

Janet Jackson—Rhythm Nation 1814 (A&M) 388-918

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Metallica—And Justice For All (Elektra) 372•805

Anthrax—Spreading The Disease (Island/Megaforce) 369•686

Poison—Open Up & Say... Ah! (Capitol/Enigma) 368•688

Megadeth—So Far, So Good...So What! (Capitol) 365•510

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L.A. Guns—Hollywood Vampires (Polydor) 424•697

Yngwie J. Malmsteen—Marching Out (Polydor) 426•023

Scorpions—Best Of Rockers 'N' Ballads (Mercury) 423•590

Asphalt Ballet (Virgin) 430•983

Cinderella—Night Songs (Mercury) 423•434

"Spinal Tap" (Sndtrk.) (Polydor) 424•705

Warrant—Dog Eat Dog (Columbia) 444•091

Dream Theater—Images And Words (Atco) 442•848

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"Spinal Tap" (Snd

DEF LEPPARD

ROAD WARRIORS

"It's been five years since we played here, and a lot's changed since then."

Dublin, Ireland, was the launch pad picked by Def Leppard to blast off their 1992 **Adrenalize** world arena tour.

The 7,500 seat venue, The Point, was almost filled to capacity as locals witnessed the first ever non-club performance with new guitarist Vivian Campbell. Campbell replaced Steve Clark—who, in case you've been living in a cave recently, died in January 1991 of an overdose. As the sweat dried in his dark, lanky hair, Vivian asked the quintessential question as he mingled in a backstage corridor after the gig.

"How was it?"

A simple enough question to which there was no easy answer. Of course, given the casual nature of the query, the reply came fast and frank.

"Great, man. You guys rocked!"

And rock they did, through two hours and twenty minutes of fist-waving songs that seem to have been written with the 'enormodome' audience in mind.

Unfortunately there was a major distraction with the placement of the stage, which had been laid out in the center of the assembly hall, creating an "in the round" view for the fans that seemed better suited for Shakespeare than for headbanging. The stage, itself, was cool enough, though: a steel and girder recreation of the eyeball and lightning **Adrenalize** album cover, complete with a lighting rig identical to the one seen in **26 HIT PARADER**

the *Let's Get Rocked* video.

After Scottish rockers Gun had warmed up the already anxious crowd, the Irish Lep-aholics scurried off to the bar for yet another Guinness before settling in for the main event.

The booming heartbeat of a bass drum

pattern emerged which was to repeat throughout the concert. Guitarists Phil Collen and Vivian Campbell traded off solos within many songs, exhibiting much less a case of "I'm the lead guy and you're the rhythm" than you usually see in shows.

And drummer Rick Allen, seated atop a moving circular platform, seemed an island unto himself as he was spun and twirled this way and that. His drumstick seemed exclusively to attend the high hat and cymbals, but his legs got a real workout as he did an admirable job of preserving the musical integrity, if not every complex drum fill, in the songs.

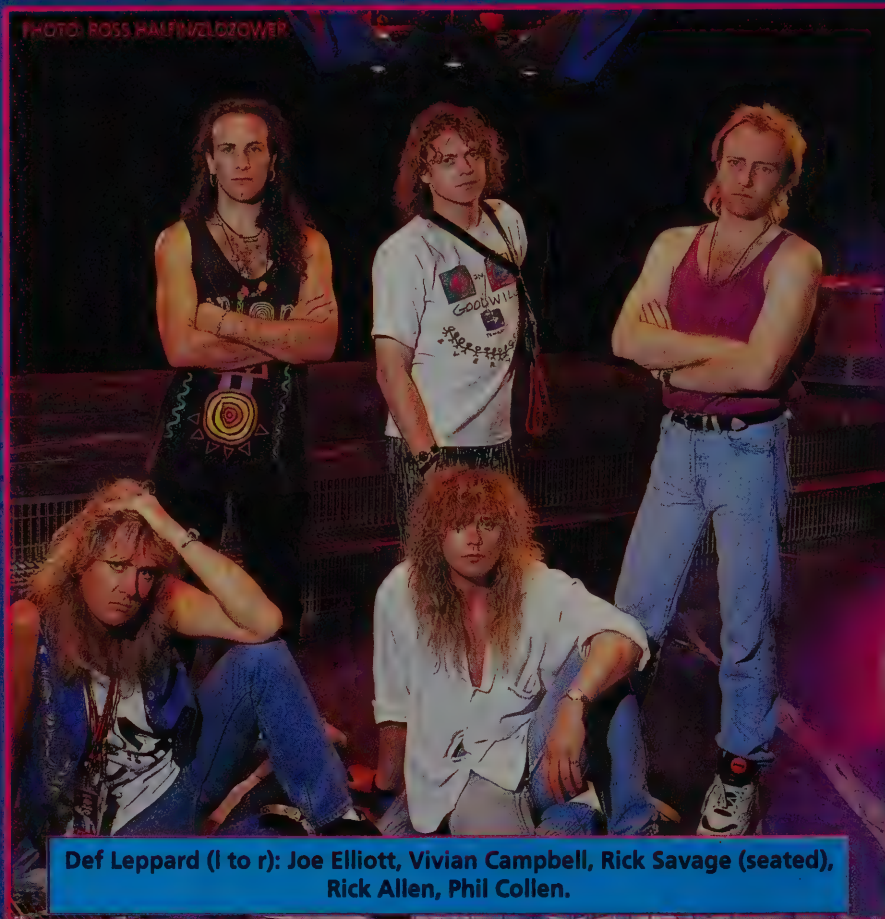
"Hello Dublin!" Joe Elliott enthused as the second song ended, "This is the first day of our **Seven Day Weekend Tour**. Are you ready to rock?"

The crowd roared as two separate keyboards on opposite sides of the stage rose from the steel

below and the opening licks to *Women* blared through the already sweaty hall. It was the most recognizable song so far, and clenched fists pounded the stagnate air above to the forceful beat. Bassist Rick "Sav" Savage ran from side to side, playing the keyboards first one way, then another. "Did you ever see a laddie go this way and that?" asks an old Irish children's tune. Well, you have if you've seen the new Def Leppard show. This way and that way and this way and that way.

pounded out the cadence as 6,000 Irish fans screeched in delight. The stage, still shrouded in its black veil, was illuminated with purple and green cross-hairs as if some crazed militant group were targeting it. Joe Elliott's voice rang through his hometown arena, "I said welcome to my show, it's just you and me babe, we got the whole damn night to go!" The curtains finally dropped, and the love affair between Def Leppard and their fans was reborn.

With the second song, *Tear It Down*, a



Def Leppard (l to r): Joe Elliott, Vivian Campbell, Rick Savage (seated), Rick Allen, Phil Collen.

JOE ELLIOTT



HIT PARADER

Hysteria was up next. Rather than providing a lull in which the crowd lost it's energy, it was more of a lullaby. The fans rocked back and forth contentedly like a baby in it's mother's lap.

A freckled six year old girl hopped up on daddy's shoulders for a better view. Her little head emerged above the crowd just in time to see Elliott strip off his denim jacket and start singing *Make Love Like A Man*. (Do Irish parents consider this some strange sort of sex-education or what?)

The audience went wild with recognition of this recent hit—no doubt aided in part by MTV's incessant loyalty to mondo-rotation for every single Lep releases. (Yes, they watch MTV all day there, too.)

A sobering, somber moment erupted as Joe Elliott introduced the next song. "It's been five years since we played here," he said, "And a lot's changed since then. We had to say 'goodbye' to a real good friend named Steve Clark."

The fans, unsure of the appropriate response to this statement—to cheer seemed wrong somehow—stayed mum. Elliott blew a kiss towards heaven, then shifted the mood by announcing, "We've got a new guitarist, he's from Belfast. Say 'hello' to Vivian Campbell!"

A loud cheer burst forth as Vivian soloed wildly, enjoying the instant acceptance of the crowd with his chunky-chorded approach to *Foolin'*.

Appropriately enough, for the next song everyone except Rick Allen sat on the sides of the stage with acoustic guitars and strummed a slow, moody opening to *Bringin' On The Heartache*. Another slower song from the new LP, *Have You Ever Needed Someone So Bad* provided the last relaxed breath the crowd would have, with the big finish consisting of their heavy-weight hits *Photograph*, *Armageddon It*, *Pour Some Sugar On Me*, and *Let's Get Rocked*. The five bandmembers then disappeared under the stage, but we knew they'd be back. Partly because they still hadn't done their other huge hit *Love Bites*, but also because we knew they were trapped like rats under the stage, with no way to exit unblocked by fans.

The Irish patriots in the crowd wooed them back on stage by chanting the national football anthem (that's soccer to you and me). Elliott is said to be such a fan of Sheffield's Union team that every other Saturday during the season he hops a plane, rents a car, and picks up his dad to take him to their games. You've got to love a guy like that.

This hometown crowd certainly did love Def Leppard, chanting "Ole, ole...Ole, ole" until the lights came back down for an encore.

With a monstrous one-two punch of *Love Bites* and *Rock of Ages*, it was a clean K.O. in the final round.

The meet and greet following the

show boasted what seemed like half the audience. (Well, we all have cousins and distant aunts, haven't we?) Also in attendance: three teenagers in wheelchairs wearing their concert t-shirts, and half a dozen boys aged 7-10 nervously flitting about, ready to swoop down for autographs at the appearance of a band member.

Phil Collen was the first one out of the dressing rooms, casual and friendly. Joe Elliott was not far behind, although a bit more reserved with greeting people. Rick Savage appeared for a brief moment between bites of his dinner, Vivian Campbell was there but very shy. Rick Allen was nowhere to be found.

After the obligatory how-do-you-do's, the band and several friends snuck off to Lilly's Bordello, a hot nightspot in the center city of Dublin. James Brown and Madonna records were spun by a DJ as the local night owls sweated away on the dance floor.

"We all knew Def Leppard was coming here tonight" says 22 year old fan Audrey in her Irish accent. "The rock bands always come here after a show."

But Elliott was off in another room, surrounded by well-wishers and star gazers, presumably helping him celebrate the beginning of what has proven to be a hugely successful international tour.

Collen & Campbell: trading leads like a well-oiled machine..



PHOTO: ROSS HALE/MIZLOZOWER

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ANTIQUE GOLD AND
PEWTER FINISH
E.124 EARRING

GORPUGH
BRONZE SKULL WITH
BLUE AUSTRIAN CRYSTAL
P.110 PENDANT

PENDRAGON
P.44 PENDANT
E.44 EARRING

ANKH
P.12 PENDANT
ANKH (PAIR)
E.4 EARRINGS

AVICHI ARROW
WITH AUSTRIAN
CRYSTAL ORB
P.83 PENDANT

MASQUERADE
WITH BRONZE PLATED
MASKS
P.55 PENDANT

NIGHT WING
P.34 PENDANT

HELL DRAGON
PEWTER BUCKLE
WITH FIRE EFFECT CRYSTAL
B.10 BUCKLE

1 ¼" BLACK
REAL LEATHER
BELTS

SWORD OF ROFOCALE
WITH GOLD PLATED HILT
CONTAINING IET AUSTRIAN
CRYSTAL AND PEWTER BLADE
P.84 PENDANT

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WARRANT
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CHAOS HEX
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PC.223 BADGE
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PC.228 BADGE



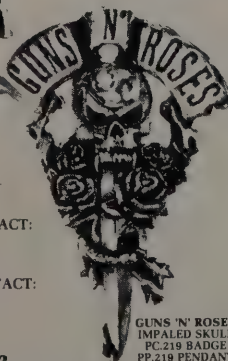
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IMPALED SKULL
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PP.219 PENDANT



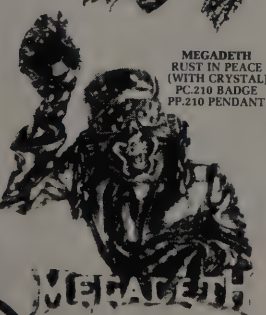
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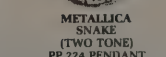
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**OZZY
OSBOURNE**



HIT PARADER

OZZY OSBOURNE

OUT OF THE DARKNESS

"I'm enjoying this tour because I can remember where we've been and who I've seen."

So now it's official—more or less. After months of speculation, rumor and innuendo, Ozzy Osbourne has announced that his current world tour will be his last—at least as Ozzy Osbourne. Confusing ain't it? If Ozzy doesn't tour as Ozzy, who's he gonna tour as, Wayne Newton? Actually, Ozzy's rather cryptic message to his fans—that he is retiring, but not totally retiring—is typical of the strange behavior that has always helped Mr. John Osbourne stay near and dear to the hearts of metalheads everywhere. But in this particular case, there seems to actually be a great deal of thought and substance behind Osbourne's plans.

Apparently, after more than 20 years in the rock and roll meatgrinder, during which time he's fronted both Black Sabbath and his own group, Ozzy realized that enough was indeed enough. After all, how many times can you tour the world before the limitless nights of travel, the endless stream of faceless hotels and the mind-numbing array of faces and places begin to sap your very soul? For years Ozzy handled that dilemma in a most convenient way—by burying his problems in drugs and drink. But in recent years, as he's approached life from a clean and sober perspective, the drain of the rock and roll lifestyle began to take its toll.

"It is somehow easier when you don't remember where you were the night before, or the week before," he said. "But that's not for me anymore. I'm enjoying this tour because I can remember where we've been and who I've seen. It is the last tour. I've simply done everything that I can do. There's no more I can give."

It's almost impossible to imagine rock and roll without Ozzy Osbourne; or Ozzy Osbourne without rock and roll. The two seem somehow connected to one another by some spiritual bond. Where would heavy metal be today if Ozzy hadn't come along in 1970 with Sabbath and simply invented the form from thin air? Sure Zeppelin, Hendrix and Purple played their roles in putting hard rock on the map, but Sabbath was the first band to come along with no pretense about what it was. There was none of the acoustic tenderness that Zeppelin so often utilized, and there was none of Hendrix' funky blues or Purple's pop posturing. For Sabbath, metal was their one and only calling card; it was all they ever needed. "I look back fondly on my time with Sabbath now," Ozzy said.

"It's no secret that there was a lot of bitterness when I left, but that was so long ago. I've been a solo artist longer than I was part of Sabbath, as hard as that might be to believe. We were so young that I don't think we knew exactly what we were doing. But the music still holds up. I still play *Paranoid* and *War Pigs* and they get an incredible response. I'm quite proud of what we did in Sabbath."

Ozzy learned his lessons—both good and bad—from Sabbath. On the positive side, he learned how to work a live audience into a frenzy and how to create solid-as-a-rock anthems filled with pulsating riffs and thought-provoking lyrics. On the negative side, he learned that drugs and alcohol could be the answer to too many of life's problems. Those addictions were to scar his life for the next two decades. There were times when Ozzy thought of putting himself out of his misery, of getting away from the pain of addiction, of a failed first marriage, and of kids who grew up without knowing their father. But thanks to the help of his second wife, Sharon (who was to double as his manager) he learned to live with his pain, and eventually control it.

"There were days when I'd wake up and wish I was dead," he said. "The pain I felt was overwhelming. I hated myself. It was partly because of the booze, and partly it was my nature. But I'm just thankful for the people around me—especially Sharon—who helped me through those times. I truly owe my life to them."

Certainly Ozzy's pain, as well as his musical triumphs, have been on public display as they've been for few other performers. It always seemed as if Ozzy craved publicity like a drunk craves his next bottle. The stories are part of metal lore—and they're all true. The time Ozzy bit the head off of a dove at a record company meeting; the time he gnawed on a live bat and had to be rushed to the hospital for rabies tests; the time he stopped his tour bus so he could piss on The Alamo (just as he and bandmate Bill Ward had pissed on Hitler's grave during their Sabbath days); the time he decided to shave off all his hair so he could "escape from being Ozzy."

More recently, the stunts have been a little less bizarre, owing in great part to the fact that he's no longer bombed out of his skull most of the time. Now Ozzy's wildness is contained on the concert stage where his mania seems right at home. When Ozzy offers his by-now-trademark

BY WINSTON CUMMINGS

invitation for his nightly audience to "get crazy" the crowd knows that the Oz will be getting crazy right along with them. Sure, the off stage madness may be a thing of the past, but his legacy of lunacy leaves everyone with the impression that one just never knows when Ozzy will go off the deep end again.

"I'm still not in control all the time," he said. "That's especially true when I'm on stage. I do things that I don't understand all the time. In San Diego recently I threw 18 buckets of water into the crowd. I don't know why I did that—I love the fans, I really do. Maybe it's my way of showing it."

Another way Ozzy has always shown his love for his fans is by surrounding himself with the best musical talent in the world. No effort has ever been spared to find the perfect musicians to help Ozzy present his tales of madness. From the late great Randy Rhoads, through Jake E. Lee and right up to current axe master Zakk Wylde, Ozzy's six-string counterparts have gone far towards establishing a legacy of their own. While no one will ever replace the immortal Rhoads (who was killed in a freak plane crash while on tour with Osbourne in 1982), Ozzy says that every guitarist he's ever played with has brought a unique and special talent to his band.

"I respect them all," he said. "Randy, Jake, Zakk; they're all brilliant players. Every night on stage I think about Randy. I wonder what he would be playing now. I know how lucky I've been with the musicians I've worked with. They've helped me create the music. They've helped me survive."

Survival seems to be the operative word these days for Osbourne. As his **No More Tours** tour rumbles on, the question now becomes, what's next? Where will Ozzy Osbourne go from here? Can he really stay retired? No one, including Ozzy himself, knows exactly what lies ahead. But it's a safe bet that the rock world hasn't heard the last from Mr. Osbourne.

"All I've said is that this is my last tour as Ozzy Osbourne," he said. "That doesn't mean I'm never going to play music again. What else would I do? I'm not qualified to do anything else. If I didn't have rock and roll I'd be dead, or at least in prison. All I'll say is that you'll all see me again. It will be something new, it will be something different, but it will be something very Ozzy."

The suspense builds.

KIK TRACEE

CLASS DISMISSED

West Coast Rockers Prove There Are **No Rules** On Their Field Trip.

BY ROB ANDREWS

We all know what it's like to go on a field trip...a virtual day off from school or work where a party-hearty atmosphere takes hold from the moment you step outside. It's one of those few times in life when the norms of everyday life are kinda tossed out the window and where everyone operates in a "no rules" atmosphere. Well, the members of Kik Tracee certainly know what a field trip is like, and they've tried to capture the free-wheeling atmosphere of the event on their newest release, an EP simply titled **Field Trip**. For vocalist Stephen Shareaux, guitarists Gregory Hex and Mike Marquis, bassist Rob Grad and drummer Johnny Douglas the 35-minute EP offers the chance to maintain the momentum the band started with their debut LP, **No Rules**, while giving an indication of where these West Coast wildmen will be headed on their next studio effort.

"We look at this EP as a record that kind of bridges the gap between **No Rules** and where we're going musically," Shareaux said. "I think anyone who's familiar with the last record realizes the things we've put on this are quite a bit different, but that's why we put them out in a special way. We didn't want to put those fans into shock. We like to think of this as a little diversion both for us and the

fans. A field trip was always something short term, out of the norm, escaping for a bit. We hope everyone gets off on this short little adventure of ours."

It might seem like an unusual move for a relatively new band to go out on a limb by making an EP—especially one as unusual as **Field Trip**—their second release. But then, Kik Tracee has never been a band that's played the rock and roll game by anyone's rules but their own. The band's musical core, Grad, Hex and Marquis have already spent over a decade playing together, having first met in junior high school. In fact, at the tender age of 15, the trio played their first paying gig at L.A.'s famed Troubadour in a band called Marauder. Despite that fast-paced start, it would prove to be a long time before the three would again enjoy a moment in the spotlight. Indeed, it took a chance meeting with Minneapolis-native Shareaux to convince the young rockers that they were still on the right track.

"I was playing in this band called the Metro All Stars in Minneapolis," the singer says. "But that really wasn't what I wanted to do. So like a lot of other people, I packed my bags and headed to L.A. to follow my rock and roll dream. The first few things I got into



Kik Tracee: "We don't want to put our fans into shock with this EP."

really weren't happening, but then I saw an ad in a local paper, and for some reason I answered it. I had never answered a newspaper ad in my life. But the next day I found myself having dinner at Greg's house, and a few days later we were in the studio jamming."

Realizing a good thing when they heard it, the rechristened Kik Tracee soon hit the L.A. club circuit full-force where their exciting live show and top-rank material soon won them a dedicated cult of converts—including Slaughter's Dana Strum. It was Strum who helped the band land their record deal, and who agreed to produce their debut album, the aforementioned, **No Rules**. Unfortunately for all involved, Slaughter's unexpected success kept Strum so busy that it took him over nine months, and four different studios to complete his work with the band.

"We learned a whole lot from recording **No Rules**," Shareaux explained. "Some was good, some wasn't, but we made the best of it. It wasn't easy having to take breaks between recording sessions because our producer was busy, but we certainly couldn't blame Dana. But this time we took more of the control."

For **Field Trip** Kik Tracee joined forces with producer Chris Goss, the singer/guitarist for Masters Of Reality. Goss' more inventive approach sat well with the band, and as evidenced on such new songs as *In Trance*, *Walking With A Dead Girl*, and *Drop In The Ocean* there's a lot more to Kik Tracee than what was shown on their debut disc. Listening to the creative direction the band's music has taken, it's easier to understand why Shareaux decided to reject a rumored offer to become Vince Neil's replacement in Motley Crue a few months back. With **Field Trip**, Kik Tracee has shown that they've got the kind of musical flexibility and drive to make it big.

"We're very happy with where we are as a band," Shareaux said. "This album was a big step up for us. Working with Chris Goss was great because he gave us a lot of freedom. He gave us input, but he knew when to back off. We learned a lot making our first album... it was like going to school. But now, we're on a **Field Trip**."

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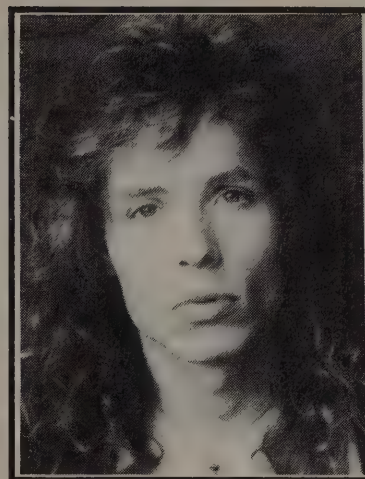
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Poison's Bret Michaels stood behind the board in his band's spacious recording room. His trademark blond hair had been pulled back and there was the trace of a stubble on his boyishly handsome face. As the backing track to one of Poison's new songs began to boom out of the studio's massive speakers, a broad smile creased Michaels' visage—a sight rarely seen in and around Poison in recent years. He stood and sang along to the music, dancing in place as the song's catchy riffs echoed out, and as the playback ended it was apparent that Bret could barely restrain his happiness. After months of difficulties, during which the band had gone through the painful process of disassociating itself with long-time guitarist C.C. DeVille, Poison was back! Michaels, along with bandmates Bobby Dall, Rikki Rockett and new axe master Richie Kotzen, were once again on their way to the top of the metal mountain.

"It's hard for me to describe how good I

feel about what's happening in this band right now," he said. "It's like we've got a new start on life, and we're making the most of it. Having Richie join us when he did was just the very best thing that could have happened to us. We were ready for a change, and he was it. Maybe after seven years of being together, we needed something a little different to get us to perform at our best. That's exactly what the fans are getting with this new music."

It's still hard for some of Poison's longtime fans to accept the fact that C.C., the band's fast-talking, fast-living, (sometimes) blond guitarist is no longer a member of the band. But just one look and listen to Kotzen should convince even the most dedicated DeVilleophile that this is one move for the better as far as Poison is concerned. It's no secret that C.C. was never the most original of guitarists, nor the most stable personality away from the concert stage. But where C.C.'s strength lay was in songwriting, an area that has been Poison's bread and butter on each of their platinum selling albums. Yes, they can live without C.C.'s guitar work. And they can survive without his stage persona. But can they make it without his deft songwriting touch? Michaels, for one, is confident that they can.

"The music is gonna be different," he said. "There's no question about that. But it's gonna be great. C.C. was a good

songwriter, but when we were looking for his replacement, we were looking for somebody who could write as well as play guitar. With Richie we ended up with the total package—a nice guy who's already a guitar hero who brings his own creative songwriting voice into Poison. He understands what this band is about, but he also isn't going to sublimate his own style. That's exactly what we were looking for. Hey, look at our albums; they say that the songs were written by all of us—not just by C.C. I don't want to put him down, but I don't want to give him more credit than he deserves."

There's no question that Poison's fans will be looking very carefully at Poison this time around.

POISON

SIGNS OF LIFE

Though those tunes had to be heavily reworked to fit the Poison mold, it's a safe bet that Kotzen's name will be very prominent on the upcoming album's songwriting credits.

"Before we even hired him, I had gone out and bought his solo albums," Michaels said. "I wanted to know exactly where he was coming from musically. Needless to say, I was very impressed—we all were. When we got down to serious decision time about him joining the group we talked about what material he might have ready. He produced a number of songs that we all instantly saw had a lot of promise. There were lyrics that I told him I didn't feel very comfortable singing, and there were other parts that would need some changes, but we knew we were on the right track. He was more than willing to let us do what was necessary to make those songs work in a Poison context."

"As far as the other material is concerned, we've all come up with some of our best ideas," Michaels

"It's hard for me to describe how good I feel right now." BY KIRK WARREN

Already a chink or two has appeared in their armor, thanks to the luke warm reception afforded their recent in-concert album **Swallow This Live**. But Michaels wants to nip any negative talk in the bud. He's too happy with the band's new lineup and fresh musical direction to let C.C.'s bad-mouthing or a few critical barbs change his attitude.

"I've read what C.C.'s said," he explained. "Yeah, I know he's goin' around telling everyone that the last seven years were a lie. Well, we didn't tell him what to write or what to play, so who was telling the lie? But that's behind us. It's a shame that it had to happen because I think Poison always had something very special going for it. But I've got to say that I haven't been this happy in a very long time. I know that attitude is gonna be reflected in the music we're making. It's definitely Poison, but it's Poison with a twist."

While Michaels was reticent to discuss the band's new material in detail, or even offer an album title ("You never know who might want to 'borrow' it"), he was far from shy in detailing the creative process involved in writing many of those new songs. Obviously Kotzen's contributions will be heavily felt, and as it happens, the young guitarist had about half a dozen songs ready to go for his next solo album (he had already recorded two previous solo discs for the Shrapnel label) at the time he was offered the Poison gig.

added. "Bobby, Rikki and I have always been heavily involved in songwriting, and we saw this as an opportunity to really stretch out and test ourselves. We worked in different combinations, and then just tried to surprise one another. I think we have, but in a very pleasant way. The songs are definitely a major step ahead for us. They're more challenging on both a lyrical and musical basis, yet they retain that special quality that's always been a big part of Poison's success."

It seems like the rock world has gone through an inordinate number of roster changes in recent months; C.C. DeVille, Vince Neil, Fred Coury and Izzy Stradlin come quickly to mind. In some cases it seems as if the corresponding band has lost a bit of its heart and soul; in others it appears that an exciting new era has dawned. As far as Poison goes, the jury is still out. Can a band that has sold over ten million albums over the last seven years tamper with a highly successful formula and still come out ahead? The bet here is that they can!

"I'd take that bet too," Michaels said with a laugh. "I think I've been doing this long enough to know when something is working and when it's not. I knew there were problems with Poison over the last year or so. That didn't take a genius. But I don't think it takes a genius to appreciate what we're doing now either. This is great rock and roll—and that's exactly what everyone expects from Poison."

BRET MICHAELS



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THE BLACK CROWES

HEARTS OF STONE

"The media directs people to things they don't necessarily want."

BY JUSTINE BEVAN

"What is it called? It's called the MUSIC industry. Music comes first for a reason," says Rich, the "other" Robinson guy. "Here's a band, and all these entities are around them. There's the label, the radio stations, music newspapers, magazines, MTV, guitar companies. Well, the fact of the matter is, if all the radio stations decided to go away, then MTV went away, all the music magazines would still write about the music. If MTV and the music magazines went away, the labels would still put it out and people would still go and buy it. If say all the labels went away, then everyone in your neighborhood would come and listen to you play in your basement. If all the guitar companies went away, I'm sure someone would find a way to beat two sticks together and people would still come watch it, but if the bands went away, the industry would fall apart."

So why then, with that attitude, do the Black Crowes have a record company, the radio and the press wrapped around their little pinkies? Rich explains, "All these things that are a part of the music industry, like the press and the radio stations, are needed by bands to reach as many people as possible. To a degree, they're an integral part in the life of a band."

The bottom line is that the Black Crowes sold over five million copies of their debut album **Shake Your Money Maker**. Now there's **Southern Harmony and Musical Companions**, which will probably match the illustrious success of its predecessor before its rocket ride to the top is done.

Rich takes our conversation a step further when he speaks of the media in a broader sense. "I think the media directs people to certain things that they don't necessarily want, for instance, this whole Rodney King verdict. Just to belabor a point, the media caused the riots and the media kept the riots going. Why did the media do that? For ratings! So, you see these two tapes, and what's controversial, because controversy sells. The media shows

only twelve seconds of this one video and then they start throwing in racial comments. Then it's gone from a problem with a few policemen with power, to police who beat the crap out of black people. It turns into a racial issue and it's not! There's policemen beating the crap out of people everywhere. The fact of the matter is that if you're going to show twelve seconds of a tape, you show the whole thing. You don't pick the juicy bits to sell news and commercials. So then people see that Rodney King beating one more time, just the twelve seconds, and it pisses them off enough to go out and start looting..."

The Black Crowes are no strangers to controversy. In their short history, they've proven that the term "play nice" is not exactly their call to arms.

"We're outspoken," quips Rich, "and a lot of people don't like the honesty. The press think that this Chris Robinson is an ass."



Rich Robinson: "If bands went away, the music industry would fall apart."

When they interview Chris they get defensive and try to push his buttons to sell magazines. They do it to start something and get Chris pissed off and say some derogatory things. Then they write it and say that it's our belief. That's a lie."

Could it be that because of Chris and Rich's honest approach they're often judged more on moralistic factors than musical content? Or, could it be that all the award committees that voted them "best new act", find the commotion that they cause part of their charm? There is such a thing as tact, but it appears to be an avenue left unexplored by the Crowes.

The Black Crowes have become an invigorating and refreshing challenge to the press. Although their music is certainly good enough to stand on its own, it is virtually impossible to ignore Chris' latest technique for sandwiching his foot firmly between his lips. "I know one million ways to always pick the wrong thing to say" he sings on the band's latest LP. Rich is not immune to the taste of expensive shoes either. "Chris and I have

been writing songs together ever since we started, long before Steve, Johnny, Jeff Cease or Marc Ford came in the band, so our song writing ability has grown. I think Steve and Johnny have accepted it and realize that they can add much more to the songs as a drummer and a bass player instead of worrying about who's going to get royalties. They might write in the future, but right now Chris and I have got it covered."

Their strong opinions have provoked strong feelings about the Crowes from all circles. But perhaps people haven't seen the whole truth when it comes to the band. When was the last time that you read something good about them as people? Rich's opinion is, "We feel very strongly about what we do and a lot of times we have to justify that to people who really don't know us. As a result we end up getting judged. I don't get as much of it as Chris does though and I happen to think that Chris is a great guy. I'm a nice person as well."

PHOTO: NEIL ZLOZOWER

PHOTO: KEN SETTLE

CHRIS ROBINSON



HIT PARADER

**EDDIE
VEDDER**

HIT PARADER

Rock and roll fans love a good story. After all, isn't it true that the tales that comprise a band's history are usually as intriguing, and often more memorable, than the group's music itself? Would Motley Crue be quite as motley if it weren't for their legendary offstage antics? Would Guns N' Roses be quite so notorious if they hadn't displayed their appetite for destruction? In the case of Pearl Jam the story may not be quite as sordid as the tales of Motley or the Top Gunners, but it certainly ranks among the most compelling in the form's long and glorious history.

one of the most intriguing and challenging hard rock albums in years. But just as it seemed that things were about to take off for Mother Love Bone, vocalist Andrew Wood died.

Many within the rock community wondered what would be next for Mother Love Bone. Wood had been such a dynamic presence, both on album and on stage, that some doubted the group could find a replacement and keep Mother Love Bone going. Rather than trying to recapture that band's special chemistry, Gossard, Ament and McCready joined forces with

card happened to end up in our demo cassette case one day. He's an unsung hero who really tries hard, so we thought it was kind of appropriate. But I think there were some legal problems with it. We were just told to change it, and Pearl Jam just came up. There's no great story behind it."

Soon after that, the band found themselves in London Bridges Studios in Seattle laying down the tracks to **Ten**. ("10," by the way, is Blaylock's jersey number). Amazingly, just eight months after first getting together, Pearl Jam released their album to immediate rave

PEARL JAM

THE HARD WAY

"There are a lot of people who've come to our side and supported us—we appreciate that."

Think about it...this is a story with every ingredient needed to make a hit Hollywood movie. There's drama, death and eventual success; with the players changing just enough as our story progresses to keep everyone interested. And, of course, there's the big boffo ending, where against seemingly all odds the band's debut album, **Ten**, sails past platinum certification on its way to topping the charts. Hey, it doesn't take much imagination to see people lining up around the block to check out that flick! But in the meantime instead of some Tinsel Town hype we've got the real thing to consider—the incredible success story enjoyed by vocalist Eddie Vedder, guitarists Stone Gossard and Mike McCready, bassist Jeff Ament and drummer Dave Abbruzzese.

"It has been an amazing story," Vedder said. "Here we are, a band that's been together for only a short time, and we're reaching millions of people through our music."

Let's go back in time a few years to properly lay out this whole incredible storyline. Back then Gossard and Ament were both members of a band called Green River, a Seattle hard rock unit that helped create what was soon to become known as "The Seattle Sound." While Green River never enjoyed much commercial acclaim, that band laid the foundation for Stone and Jeff's next band, Mother Love Bone. That group's debut LP, **Apple**, was hailed far and wide as

Soundgarden's Chris Cornell and Matt Cameron along with San Diego native Eddie Vedder to create Temple Of The Dog—a band designed to pay homage to Wood's unique skills. Their self-titled debut album was released over a year ago, but it took until the summer of 1992 (after both Pearl Jam and Soundgarden had scored massive hit LPs) for that album to receive the attention it deserved.

Soon after the Temple Of The Dog album was completed, Mother Love Bone's three surviving members decided that rather than battle that band's fast-growing legacy, they'd attempt to keep its musical spirit alive in a fresh incarnation. Auditions were held and Vedder was hired. The band at first took the name Mookie Blaylock in honor of the hard working New Jersey Nets basketball player, and hit the road opening for fellow Seattle rockers, Alice In Chains. Soon after, with a name change to Pearl Jam, the band landed a big-money record deal, and as they say, the rest is history.

"I was introduced to the band by Jack Irons, who's a friend of mine," Vedder explained. "He knew they were looking for a singer, and he figured I might fit in, if they could get me to stop surfing long enough to come meet with them. When we got together we felt there was a lot of good things going on. We just started jamming, not knowing where things might lead. We took the name Mookie Blaylock in the beginning just because his

reviews. From there things just continued to escalate with the song *Alive* enjoying massive support from MTV, and the group's live show, featuring Vedder's by-now-legendary jumps into the crowd, taking Pearl Jam to the next level up the rock and roll ladder of success. By June the album had passed platinum and the group reached their emotional peak by co-headlining last summer's incredible Lollapalooza tour.

"We're like a team that just keeps getting stronger and stronger," Vedder said. "When the album first came out I was a little worried that we had rushed things—hadn't given each song the right amount of time to develop. But I had to realize what the other guys in the band had been through during the last two years. I knew they wanted and needed to make up for lost time and move ahead. Honestly, everything has been great. The album really is strong because it comes from our hearts and really captures our feelings. And the road has been quite an experience too. This last tour has been one of the emotional high points because of what this kind of tour represents."

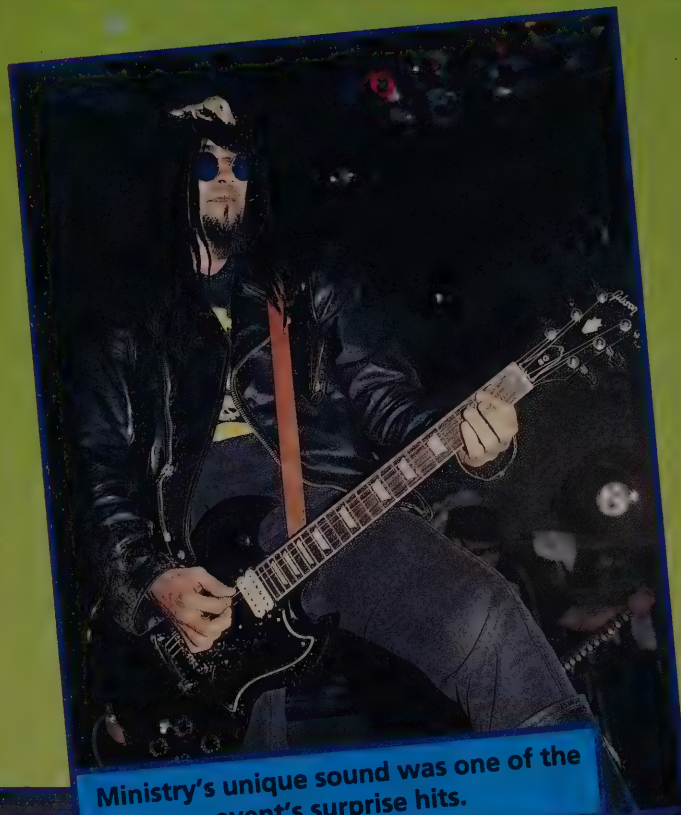
"There are a lot of people out there who've come to our side and supported us," he added. "We appreciate that, and we hope we've returned their support in kind. We all share something special in Pearl Jam, the band and the fans. We're confident that a special relationship like that will last for years and years to come."

BY WILLIAM MCPHERSON

LOLLAPALOOZA TOUR

A SPECIAL PHOTO REPORT

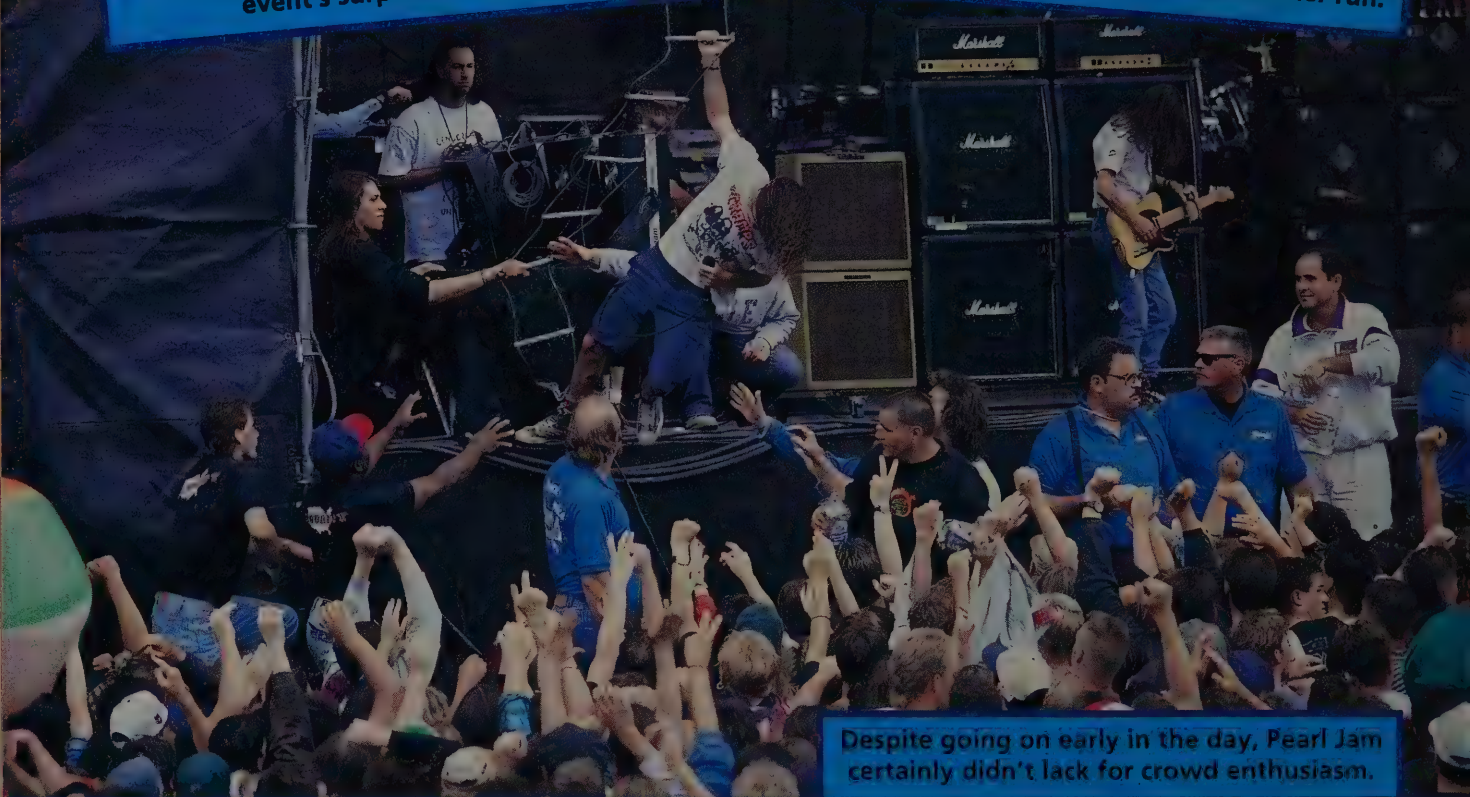
ALL PHOTOS BY EBET ROBERTS



Ministry's unique sound was one of the event's surprise hits.



The Red Hot Chili Peppers were riding high on the charts throughout the tour's summer run.



Despite going on early in the day, Pearl Jam certainly didn't lack for crowd enthusiasm.

A full-page photograph of Chris Cornell performing on stage. He is wearing a blue button-down shirt and dark pants, holding a microphone and singing. The background shows stage equipment and scaffolding.

**CHRIS
CORNELL**

HIT PARADER

FIREHOUSE

Firehouse have dealt with both the good and the bad during their two year rise to the top of the rock world. On the plus side, their self-titled debut album sold almost two million copies while producing two smash singles, *Don't Treat Me Bad* and *Love Of A Lifetime*. On the negative, their success has bred a backlash of contempt from many of the more, shall we say, aggressive members of the metal community who view this North Carolina-based quartet as little more than corporate rock "whores." Even the usually insightful Nikki Sixx has launched a vendetta of sorts against Firehouse, labeling them as formulaic "big business" rock. But all this means little to vocalist C.J. Snare, guitarist Bill Levery, drummer Michael Foster and bassist Perry Richardson. All they know is that they beat the odds when their first album went through the roof, and they've proven their naysayers wrong by producing a second album, **Hold Your Fire**, that's even more appealing and diverse (as well as being heavier) than their platinum coated debut. Recently we caught up with Snare and Levery to discuss the Firehouse phenomenon.

HP: Some people might speculate that you made this album heavier to answer those who charged that Firehouse's first album was a little on the wimpy side.

C.J. Snare: No way! We just wrote music that we liked, and that's the way it turned out. It is a lot more aggressive, but I don't think we've really changed direction at all. There were some heavier songs on the first album too—though I get the feeling that some people—especially the ones who criticized us—never heard more than our singles. We wanted to go in a heavier direction without losing any of the fans who were with us the first time around. I know some bands out there have really gone in a much heavier direction—or at least a different direction—with their second album. We didn't. We worked with the same producer in the same studio, so it wasn't like we were trying to change anything... and we sure as hell weren't trying to

please our critics!

Bill Levery: I think this album shows the natural growth that Firehouse has gone through. You spend as many months as we have on the road, and I think your sound naturally tends to go in a heavier direction. Those were the songs that got the best response when we were playing live. It was hard not to notice that. We'll never do anything because we're trying to prove anything. This album is heavier and more aggres-

sive because we wanted it that way.

HP: It must have stung though to have someone like Nikki Sixx come out and single Firehouse out as the kings of corporate rock.

CJ: I think it was more surprising than painful. I listen to some of his songs—like *Home Sweet Home* or *Without You*—and I don't really hear any difference from some of the things we're doing. Maybe that's why he wanted to



"If the members of a band like a record, the fans should like it too."

BURNING BRIGHTLY

"We sure as hell weren't trying to please our critics with this album."

BY ANDY SECHER



owns half of it. That's not a put-down of Jon, it's just that he's a very sharp businessman. He's a friend of ours, but that's it. He never took our tape to a label or helped find us a producer. We certainly appreciated his friendship, however.

HP: Are you pleased by the response *Hold Your Fire* has received?

BL: It's been very positive. I think we got more complimentary reviews than the first time, and the fans we've spoken to have definitely liked this album better. But it still boils down to radio and MTV. MTV was behind us so much on the first album. They really have a lot of power to break an album.

CJ: We're happy with this album. That's the thing you've got to think about first. If the members of a band like the record, then the fans should like it too. I think we've produced an album that takes everything that was good about the first record and just expanded on it. The big difference was that we had years to write the material for the first album and only a few months to write this one—in fact a little less time than that. But we didn't sacrifice one bit. We had a little pressure on us because we had a tour with Tesla scheduled to begin, and I finished my vocals the night before the tour was to begin. But if we hadn't finished then, we simply would have come back and done it. We didn't sacrifice one thing.

HP: What's the strangest thing that's happened to you guys over the last couple of years?

CJ: Actually, we're not the most exciting band when it comes to those kind of rock and roll off stage antics. We're pretty down to earth. We don't have those wild hotel room stories that some bands seem to specialize in. Maybe the strangest thing I can remember is when we were first playing in clubs, and one of the record company guys actually told us we should get more tattoos if we wanted to get signed. I guess he was joking, but who knows? In this business anything's possible.

change his band around. But that shouldn't be any reflection on us. But I don't think he listened to our whole album, he probably caught one song on MTV or the radio and figured he knew everything about us. That's too bad.

BL: We all found his remarks to be a little strange, but on the other hand, it's nice to know that we're big enough to be noticed. For a young band that only had one album out at the time, that kind of criticism could be taken as

a compliment.

HP: One rumor that has followed Firehouse around over the last few years is that you guys were "discovered" by Jon Bon Jovi. Is that true?

CJ: Let's just say that all you've got to do to find the answer to that question is look who owns our publishing. We own it! Now go check out a band like Skid Row or some of the other bands that Jon has worked with. You'll find out that he



BON JOVI

KEEPERS OF THE FAITH

"Over the last four years there was a lot of singin', playin', and travelin', but not a lot of livin'."

BY ANDY SECHER

Bon Jovi is back! The band that's brought the rock world such historic multi-platinum smashes as *Slippery When Wet* and *New Jersey* has returned with *Keep The Faith*, a surprisingly (at least to some) mature album that shows that vocalist Jon Bon Jovi, guitarist Richie Sambora, drummer Tico Torres, bassist Alec John Such and keyboardist Dave Bryan have done a lot of growing up in recent years. Amid constant media focus on their supposed "breakup," Bon Jovi has managed to silence those critics by taking a giant leap forward in both a personal and professional sense. Yet new questions remain: Will this less bombastic approach leave some of the band's huge following behind? Can the tensions recently housed within the band members remain calm? Does success lead to complacency? To answer these questions—and others—we recently got together with Jon and Richie to set the record straight.

Hit Parader: Do you agree with the assessment that *Keep The Faith* is a

major departure from earlier Bon Jovi albums?

Jon Bon Jovi: There's been a bit of natural evolution going on here. We're a band that's four years older than when we recorded our last album. There were a lot of outside influences on us this time that show up in the music. Life itself can change you, and it's changed us to some extent. In essence, getting off the whirlwind of the last two tours, doing the solo projects and then spending a whole year just living life with your friends and family all culminated in the music on this record.

HP: What's the significance of calling the album *Keep The Faith*?

JBJ: There are really two reasons for that title. The first one is that the band has made it through the storm and in essence didn't throw out the baby with the bath water. There was quite a bit of burnout from being constantly on the road, but things got a little blown out of proportion. When the press was saying that there was no more band, we all got together and asked "Who said that?" So

what we did was clean house. Back in 1983 when we first got together, we had decided that it was just gonna be the five of us hanging together. That was before "The Machine" got involved pushing us on, harder and harder. So we realized we just had to get rid of that machine and take control of things ourselves. The second reason for the title deals with what the lyrics on the album say, and how the world is going to hell in a handbag. When you read the papers, see the news, or listen to rock and roll you understand what's going on. A lot of bands today aren't talking from their hearts or crotches, but from their guts! My attitude is that we may all know that the world is going to hell, but we have two choices; either do something to make it a little better, in other words, keep the faith, or we can check out of life, which really isn't an option at all.

HP: Would you view the album as uplifting or depressing? Certainly you have some epic songs like *Dry County* which aren't bubbling over with fun.

JBJ: That's true, and there's nothing wrong with that. But I think this album is very uplifting and very positive. It's the kind of record that says we can do something to help, even if it's just getting out of the right side of bed in the morning and keeping the faith. That's hard to do when you wake up and hear about the riots in L.A., or the homeless across

PHOTO: NEIL ZLOZOWER

PHOTO: NEIL ZLOZOWER

JON BON JOVI



HIT PARADER

RICHE SAMBORA



HIT PARADER

America. But instead of going through life with blinders on, and watching the world turn into a Mad Max movie, you can be positive and have a real positive impact on those around you.

Richie Sambora: We wanted to push the envelope on this record. There's still a big Bon Jovi base out there—the 30 million people who bought the last records—and we didn't want to make a left turn and leave them behind. Stylistically, we put some new things in there to make it interesting for both us and the fans. We didn't just want to make **New Jersey** again.

HP: Was this musical change something that was a natural development or something you were very conscious of doing?

JB: If we did it as a conscious change, I think it would have been disrespectful towards our previous albums—and we're very proud of those. We've made some very good music over the years, and I'm not about to turn my back on any of it. I think it's got more to do with just taking time to reevaluate where we are as people and as a band and making a statement of what Bon Jovi is in 1992.

AS: Before we all get too carried away with all this talk of "change," I want to say that there are still plenty of songs on this record that appeal to all the people who've liked us in the past. To me the important thing about **Keep The Faith** is that we're keeping the faith to the fans as well.

HP: There was so much talk about the band's internal strife last year. How close did the band actually come to breaking up?

AS: After we finished the **New Jersey** tour, we all were suffering from this immense burn out. There was total mental and physical fatigue. There were all sorts of energies working on us, and we were in uncharted territory. There are no books written about how to deal with a four year period where you wake up on the road every day not sure where you are. We had to keep the faith to one another, too. We had to stick our heads out of the water and take a breath before we all got it back together again.

JB: Someone should have taken us off the road after the **Slippery** tour. We were exhausted. We had no way of preparing for the kind of success we had. Then we took three whole weeks off before starting to write **New Jersey**. One year to the day later, we were on the road again. That's a lot of singin', playin' and travelin'—and not a lot of livin'. We never unpacked our suitcases from '86 through '90. People were telling us "Hey, maybe **Slippery** was a fluke, you'd better get back in there fast and make us some more money." Back

then, we just listened—not anymore.

HP: We know you've had some shake-ups in your management in recent months. Is that the reason?

JB: Yeah, to a great extent. When people are saying that you'd better keep working because they don't know how long that level of success is gonna last, it's got to make you wonder. Our response to being pushed was "Well, we really don't care about the money, but if you think we should just keep going, we'll do it." That wasn't healthy for us. We have more control. As an example, it took us six months to record and mix

this album—we never took that much time before. In the past, the tour would have been booked already, and it probably would have started in October—right before the album was released. It would have been the old machine again. The mixes wouldn't have been done, and our suitcases would have been packed for us by someone else, and they probably would have hooked up with us somewhere in Europe. This time I said, "No tours until January." Which, as it happens, represents the end of the football season, so it's very convenient. No one will ever burn us out again.



"Someone should have taken us off the road after the **Slippery** tour."

GUNS 'N' ROSES





HIT PARADER

PHOTO: ROBERT JOHNSON

Joe Perry and Steven Tyler: Putting their heads together on **Get A Grip**.

AEROSMITH

THE LEGACY CONTINUES

"We conveyed the message to the people at Geffen that we were gonna finish the job right."

BY ANDY SECHER

52 HIT PARADER



After a year that saw them making more headlines for their giant new Sony contract than for their legendary music, Aerosmith are about to get a grip on reality. America's favorite rock band has just finished recording their latest album, **Get A Grip**, in Little Mountain Studios in Vancouver, and for vocalist Steven Tyler, guitarist Joe Perry, bassist Tom Hamilton, guitarist Brad Whitford and drummer Joey Kramer, the finished product is the apple of their eye. The pressure of producing a worthy successor to such multi-platinum smashes as **Pump** and **Permanent Vacation** wasn't easy for the Boston Bad Boys—especially with the folks at their current record label, Geffen, looking over their shoulders—figuratively if not literally. But as we discovered during this conversation with Hamilton, when Aerosmith puts their mind to getting a job done, nothing can stop 'em.

PHOTO: ROSS HALE/INZLOZOWER

Hit Parader: How difficult a process was it coming up with the songs for this album?

Tom Hamilton: It was kind of an unusual recording process for us because we did it in two parts. First, we headed out to L.A. where we recorded and completed 14 songs—music, lyrics, vocals, everything. But when we were done we just felt like we weren't finished; we realized that too many of the songs were a little too similar. One of the benefits of being in a band like Aerosmith is that we can afford to take our time, and when we feel an album isn't quite ready, we step back and write more songs. That's what we did. We wrote about six new songs and went up to Vancouver to record them last September. At that point we had 20 songs to choose from, which was a little unusual for us as well. Usually we don't have a lot of extra material that's actually finished and ready to go.

HP: How has your recording process for *Get A Grip* differed from your work on an album like *Pump*?

TH: The last few records have followed a similar pattern; being recorded in Vancouver with Bruce Fairbairn. We still worked with Bruce, but the decision to go to L.A. did shake things up a bit. It was kind of an impulse thing. We have a tendency in this band to say, "If something works, change it," which isn't always the smartest way of working. But the decision to work in L.A. was made easier for us when our regular studio, Little Mountain Studios, went through a few problems earlier in the year. Bruce wasn't for going to L.A., and it took some serious arm twisting before he finally said, "Well, okay."

HP: We know that this is the first album Aerosmith has recorded since you signed your new deal with Sony. But you still have this album and the next one to do for Geffen. How much extra pressure did that place on you?

TH: There definitely was some extra pressure on us this time, but I think we're the ones who really created that pressure on ourselves. The situation with Geffen was there, whether it was conscious or subconscious. But I think more importantly, we felt the pressure of trying to come up with an album to follow *Pump*. That wasn't easy. You can't let pressure of any kind, whether it's from inside the band or from external sources, change the way you work. It's got to be fun, and we tried to make sure that it was fun for us. I don't think the people at Geffen placed any extra pressure on us either. They're no more demanding on us than we are on ourselves. We conveyed a message to them; we were gonna finish the job right. We weren't about to throw some jams at them and say, "Hey, there's the new Aerosmith album." That's not our style. It wouldn't be fair to them, to us, or to the fans.

HP: Earlier in the band's history, your album consistency was somewhat spotty. Were there ever albums where the mature attitude you now have didn't prevail?

TH: (Laughing) Yeah. We've put out substandard albums in the past, but we won't do that ever again. I think people are aware of our history, and why some of those things might have happened, but right now we have no reason not to put out great albums. Things within the band are about as smooth as they can be during a recording period. Those periods tend to be a prolonged crisis, but we've learned to live with that kind of turmoil.

HP: *Get A Grip* is an interesting title. Does it have any special significance?

TH: There is a song called *Get A Grip* on the album, but I think that just became the working title of the record and it grew on us as we went along. Usually the working titles don't hold up once we get the record done, but this one just seemed to stick around.

HP: What can you tell us about the songs on the new album?

TH: There's the usual variety of material you'd expect from Aerosmith. There are some hard rockers, and some killer ballads. One of my favorite songs at the moment is one called *Eat The Rich* which, by the way, isn't the old Motorhead song. Maybe it's the same subject matter, but it's a very different song. I think having the amount of material to choose from really put us in a great position, because we avoided the usual last minute crunch we go through. And now we've got plenty of songs for "B" sides and things like that. It's a shame that some of these songs will probably end up forgotten in the basement at least until the next *Pandora's Box* comes along.

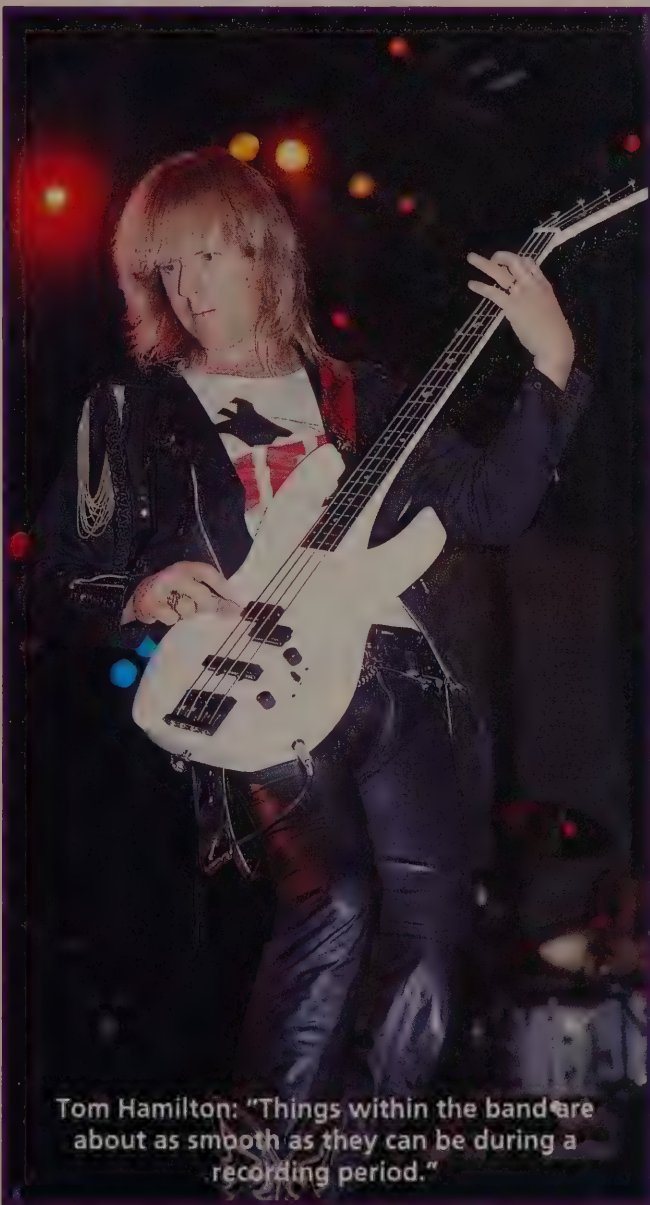
HP: Speaking of *Pandora's Box*, how happy was the band with its release?

TH: We were very happy. When we first heard about it, we went "How boring, another Aerosmith's greatest hits compila-

tion." But the way they did it was really great. They barfed up all the stuff that had been hidden away, all the outtakes and weird stuff that was really interesting.

HP: We know that Aerosmith has used a number of outside writers on recent albums. Who were your musical compatriots this time?

TH: Maybe the most noteworthy one was a guy named Richie Supa, who long-time Aerosmith fans might remember as the guy who wrote *Lightning Strikes* and *Roll Away The Stone* with us. There were some other culprits who wandered by, but our trick has always been to find people who can make a better Aerosmith record, and that's not always easy. I think we've made one of the best records we've ever done, but it's still hard for me to get a real picture of this one. I know the songs are there, but I'm looking forward to getting some outside feedback from the fans—they're the ones who'll let us know if we've come up with the goods this time.



Tom Hamilton: "Things within the band are about as smooth as they can be during a recording period."

PHOTO: GENE KIRKLAND

AC/DC

LIVE ACTION

"We are special when we get on stage...I guess."

BY WINSTON CUMMINGS

The prerecorded tape reaches its deafening crescendo as the house lights suddenly fade to black. The sound of a single guitar begins to permeate the arena with staccato outbursts and rhino-breath chords. A spotlight cuts through the murky darkness to illuminate a tiny figure on stage dressed in navy blue shorts and jacket, a vintage SG guitar strapped around his neck. The chord progressions pick up steam, and the tiny figure begins to shake, bake and gyrate to the sounds he's creating. Just then the full lighting rig kicks in, catching the entire band as they launch into their set. Another AC/DC concert has begun.

Few moments in rock capture the essence of the form, in its most simplistic and pure sense, like AC/DC playing in front of a packed house. With guitarist Angus Young leading the way, this Thunder From Down Under has been wowing audiences around the world since they first appeared on stage in their native Australia back in 1973. While they were once viewed as mere ruffians who played with neither the aplomb of a Led Zeppelin or the smarts of a Deep Purple, today they are widely hailed as one of the truly unique groups in metal history. To celebrate their status, Angus, his guitar totem brother Malcolm, vocalist Brian Johnson, bassist Cliff Williams and drummer Chris Slade have now released an in-concert album, **AC/DC Live**, that once again proves that no band on earth can play blue collar rock and roll quite like AC/DC.

"We are special when we get on stage...I guess," a typically understated Angus stated. "But then, I'm up there playing, I'm not in the crowd listening. It's kind of hard for me to say exactly what our appeal is other than that we're playing good rock and roll. Maybe that's enough."

Judging by the response that the band's new live collection has already received from both fans and the media alike, it seems that Angus' assessment may be a little too modest. While it may be hard to explain the multi-layered appeal of AC/DC on stage to anyone who has yet to experience such an event for themselves, it seems safe to say that during the last 15 years AC/DC has helped shape the sound and style of live rock and roll perhaps more than any other single band. Their approach may be

deceptively simple—from the plain T-shirts favored as the band members' on stage "costumes," to the three-chord riffs that serve as the foundation of their songs—but housed within their stage presentation are enough twists, hooks and unexpected surprises to keep even veteran concert-goers happy.

"I always think 'Would I like coming to this show?'" Johnson asked. "I've always been a big fan of rock and roll, and I know when I go I want to hear the band play the songs I like. That's why we never go out and play only new songs. We give the people what they want. They want to hear *For Those About To Rock* and *Highway To Hell*. And we want to play them for 'em. I remember going to see Paul McCartney a few years ago and just waiting for him to play *Yesterday*. That's what I had come for. I imagine there are kids who come to our shows just waiting to hear their favorite song. We try to play it for them."

Giving the people what they want is certainly near and dear to the AC/DC work ethic. At a time when so many bands seem to wallow in self-indulgence, these veteran rockers never do. There's no such thing as an "off night" in AC/DC's world. Each and every show sees the band work until the sweat literally drenches their clothes. Then, and only then, will Angus slow things down and do his infamous strip tease. While in past years this amusing doffing of duds always ended in a view of Angus' pale white butt, on the band's last road trek, Angus threw everyone a curve by having an extra pair of colorful underwear protecting his buns from public scrutiny. But as soon as that ritualistic strip is finished, it's back to business for the boys—and more sweat-drenched songs.

"I don't know how Angus does it every night," Johnson said. "I've been watching him for many years now, and each night I wonder how he doesn't just fall down exhausted. He never stops moving.

I've heard it's been estimated that he runs ten miles a night back and forth across the stage—that seems low to me!"

Recorded at selected dates throughout their most recent world tour, **Live** is more than an album for die-hard AC/DC fans; it's a record that celebrates rock and roll! It's been a long time since the band's previous live disc, **If You Want Blood You've Got It** was released. That

album, released in 1978, featured original vocalist Bon Scott, and appeared before AC/DC enjoyed the big commercial breakthrough that would follow with **Highway To Hell** a year later. During the time separating their two in-concert recordings some things have changed drastically for AC/DC... and some things have remained startlingly the same! Gone are Scott (who died tragically following the release of **Highway To Hell**) and drummer Phil Rudd. But from Angus' now legendary schoolboy suit to the pounding rhythms that comprise their songs, AC/DC circa 1978 and AC/DC circa 1992 display the same singular rock and roll focus. During an era when bands seem to change musical directions from album to album, almost challenging their fans to stick with them, AC/DC never fail to deliver the expected goods.

"It's really the only way we know how to play," Angus said. "Maybe we would play differently if we could. But at this point it's far too late for that. We like to think that if you liked our last album you'll like the next one too because it's basically the same thing!"

Often imitated, but never duplicated, AC/DC remain a true heavy metal original. Now they plan to hit the road once again bringing their new album (and its accompanying video) to life in arenas from London to Los Angeles. If you've never had the chance to catch AC/DC in concert, make sure not to miss out this time; and if you have already experienced the thrill, it's a sure bet you'll be back for more.

"It's like a giant party at our shows these days," Johnson said. "We see so many familiar faces. But we also see a lot of young kids who probably weren't even born when AC/DC first started out. It's great that a new generation are getting behind us. We really appreciate that. And we promise all the fans—whether they're new ones or old friends—that we'll keep rocking as long as they'll have us."

**ANGUS
YOUNG**



HIT PARADER

LIVE ON STAGE

METALLICA

Metallica's road journey just rolls on and on. Despite the injuries suffered by James Hetfield over the summer, 1992 has emerged as "The Year Of Metallica." On stage, these black bedecked metal masters display more talent, style and substance than any other band on earth.

JAMES HETFIELD



PHOTO: JEFFREY MAYER

JASON NEWSTED



PHOTO: NEIL ZLOZOWER

KIRK HAMMETT



PHOTO: NEIL ZLOZOWER

PHOTO: NEIL ZLOZOWER

LARS ULRICH



EXODUS

PUBLIC ENEMIES

"We're ready to knock Metallica down into the second position. If they don't like it, that's too bad."

BY CLINT HARPER



Exodus: "We're confident because we know how good this band is."

The book of Exodus is simple; brutal metal riffs tinged with a surprising degree of melody all housed within song structures layered with substance and texture. For guitarists Gary Holt and Rick Hunolt, vocalist Steve "Zetro" Sousa, drummer John Tempesta and new bassist Mike Butler that musical "formula" has been constantly refined and restructured throughout this Bay Area unit's decade-long, five album career. And now, with the release of their latest dose of sonic thrashings, Exodus has hit pay dirt with **Force Of Habit**, the album that finally sees this often quixotic unit getting its act totally together. Recently we sat down with Holt to discuss the loud and proud world of Exodus.

Hit Parader: There's been a change in the band's sound on **Force Of Habit**; this time it's a little more controlled and dynamic. What caused that change?

Gary Holt: Damned if I know (laughs). It's just one of those things that happens when you take your time making an album. Our last album, **Impact Is Imminent**, took us less than four months to write from start to finish. This one took 14 months. Maybe some bands can work fast and get great results, we've learned that we can't. When I go back and listen to the last record and compare it to this one, I can't believe the difference. We had a bad year following the last record. We're gonna change that with **Force Of Habit**.

HP: Why did you have a bad year following the release of **Impact Is Imminent**?

GH: I guess there were a lot of reasons. It was our least accessible record, and considering it was the first one we made for a major label, that wasn't a good combination. I think we took some chances last time—especially in terms of the guitar work that both Rick and I did. We wailed, we had a great time—but it didn't help the songs one bit. This time we've kept things more in control, though we still wail, and placed more emphasis on the songs. There were also some problems within the band, but we got them worked out. That's why right now, with Mike Butler on bass, we have the strongest lineup we've ever had.



HP: How did you hook up with Mike?

GH: When we knew we needed a new bassist, we auditioned 18 different guys. We didn't put an ad in the paper or anything—it was more word of mouth. Mike was the only guy who walked in with an attitude. We set up the same bass rig for everyone, and it wasn't a very good system. But everyone except Mike said, "Oh, hey, it's cool, I'm just happy to be here." Mike walked in and said, "What is this crap?" Then he put on this old beat up bass with porno stickers all over it and started to play the heaviest stuff you've ever heard. It wasn't flashy, it wasn't any of that "Bass Academy" garbage—it was great heavy metal bass playing. We knew we had found our guy.

HP: You recorded **Force Of Habit** in London. Why did you travel so far from home?

GH: Over there, I knew I wasn't gonna get a call from my brother asking me to bail him out of jail. When you record in a place that's a long way from home the distractions just aren't there. You don't have to worry about paying your bills or doing the laundry, you just get up, have breakfast and go to work. Also, we wanted to work with Chris Tsangerides as our producer, and he wanted to work in London. So it was good for everyone.

HP: Is there any particular significance to the title **Force Of Habit**? We know there's also a song by that name on the album.

GH: Actually, the term "force of habit" comes from Rick always stealing my lighter. Every time he does it, I tell him to give it back and he'll just look at me, smile and say, "Hey, it's a force of habit." The song is about kleptomania—those people who just need to steal things. But Rick was its real inspiration.

HP: There are some unusual cover tunes on the album; Elvis Costello's *Pump It Up* and the Rolling Stones' *Bitch*. What made you choose those songs?

GH: We like doing things that surprise people. Most fans might expect us to cover some punk or speed metal classic, but that's not really a challenge. We never really were Stones fans, but *Bitch* just worked for us; it's a great groove to play. On the other hand, I'm proud to admit that I was a big fan of Elvis Costello's early stuff. It had a lot of energy, so we just took *Pump It Up* and put even more energy on there. It's a great song that we made better.

HP: It's been said that if there is a band around that can challenge Metallica for their position of metal dominance, it's Exodus. How do you feel about that?

GH: I agree totally. We know those guys very well. Kirk (Hammett) used to

play in Exodus, so we're certainly not intimidated by them. They don't want to see us coming. I think we've got 'em looking over their shoulder. There's something in their personality that wants to be the only band that's big. But I'm ready to knock 'em down into the second position. They know we're trying to do it too. If they don't like it, that's too bad.

HP: You seem to be brimming with confidence, yet Exodus' recent sales don't seem to support your attitude. Why are you so confident?

GH: I'm confident because I know how good this band is, and how much better we can be. I can't wait until people get to see us live this time. We're so tight and so heavy now that I'm only worried that we'll start a fire whenever we start kickin' ass. Maybe we'll just give everyone who comes to the show a bucket of water just in case we make the place go up in flames.



Gary Holt: "We like doing things that surprise people."

PHOTO: FRANK WHITE

With the release of their second album, **HEARI**, Trixter seem primed for an all-out assault on stardom. While some fans have questioned the band's slight change in musical direction on their latest magnum opus, others believe that these New Jersey rockers are just beginning to hit their stride. Recently **Hit Parader** got together with Trixter's guitarist Steve Brown, drummer Mark "Gus" Scott and bassist P.J. Farley to hear about **HEARI** and life on the concert stage.

Hit Parader: Did you have any particular creative goals for **HEARI**?

Steve Brown: No. As far as the writing, I'm very satisfied with the way everything came out. I'm really excited about the lyrics. It wasn't a lot of work for what's there. A lot of people will read the lyrics and go, "Well, he must have thought about that." I guess because it was so natural for me that these songs were what I wanted to say—I wrote about what we saw out on the road. The record is very much a road inspired record; it was written and demoed out on the road. All the songs are written in hotel rooms, dressing rooms, and demoed in a little four track studio. When we came off the road we had 10 or 11 songs ready to go. I think eight of the 10 songs are on the record. So our goals were that we all did

SB: I watch a lot of TV. Songwriting—especially lyric writing—is something that you're born with. You can develop a talent to some degree but when it comes down to something like this, it's gotta be something that you're born with because for me, lyrics like these come quick. I write songs all the time. It's something that I never stop doing. It's sort of like a muscle in that it's always being worked. You don't have to exercise it that much. This is just the way I write all the time. It's like I got about eight solid ideas already for the next record. They're coming. **HEARI**'s done. How long have we been jamming these songs? It's really weird. We're gonna have the whole next record demoed on the road in the first six months of the tour. What I want to try and do with Jimbo and Gus is get into studios, and record all over the country and in different countries—try to do some unique stuff like that just to see how it would work. I know what we did with this record from demoing the

new material on the road, it definitely gave it a certain vibe that it might not have had if we did it a different way.

HP: Who's idea was it to cover Metallica's *Enter Sandman* on your last tour?

PJF: I'm a big Metallica fan, anyway. The last three weeks of the tour we were getting really antsy and had a pact, "We're gonna do something crazy every night until the end of the tour." We didn't even tell our crew



MEN AT WORK

"Some of our lyrics this time are a bit deeper than your average hard rock song."

BY ANNE LEIGHTON

the best we could with this record. I think the fans are gonna be able to grow with us—both our younger and our older fans. Even if they don't like some of the lyrics, I hope they give them more of a chance because some of the stuff is a little bit deeper than some of your average hard rock. There's a little bit more thought behind it. There's some real life stuff.

P.J. Farley: It's a lot deeper than the first record just because we've seen so much stuff.

HP: What's the deepest song?

SB: There's a song *As The Candle Burns* which is a kind of a continuation of a song on the first record called, *On and On*. That song gave a history of the band in those years—'84 to '90. And *Candle* is a continuation of that. You'd have to read the lyrics. I don't like to tell too much about the songs because that's what we think; this is what WE wrote it about. All the songs are for you—all the fans—to make your own interpretation of them. Whatever we say about the songs, someone else can take it a different way which is what music's all about.

PJF: We don't want to put a jinx on it. Someone will listen to it and go, "This is what it means; it's really cool." And we don't want them to read something about it and go, "No, it's about this." We got it in print the way we want it and felt it. And however someone felt about it is however it is.

SB: That's even cooler 'cause I know when I heard certain songs like Van Halen's stuff, they meant something to me that were completely different to what David Lee Roth wrote the lyrics about. That's what we're trying to achieve.

HP: Roth wrote songs during the commercials. Is that when you write?

SB: Sort of like that but I don't wait for the commercial.

Mark Scott: He watches a lot of HBO.

this. We'd go up on the side of the stage, ready to go on. I'd get the drumsticks. Gus gets the mic. Steve's on bass and Pete's on guitar. We ran out and we did *Rock And Roll* by Zeppelin. The crew went "What's going on here?" Gus jumped off the stage and ran around the arena. No security guard—no nothing. If you were in the audience watching your favorite band and you see a guy from it jump into the audience, you'd freak. We thought it was kind of cool just to do something crazy every night.

MS: And the crowd loved it and went crazy.

PJF: One time Pete was talking right before we do *Surrender*. He's got the spotlight on him, "Well, this is a song we're gonna do and it's the latest single off the record. You might have heard it on the radio. It's a song called *Surrender*." We played Cheap Trick's *Surrender*. The fans flipped out, 'cause we were goofing on ourselves.

MS: The thing about Metallica was I think we did it in an arena before they did. It was a number one single. A lot of people had the wrong idea about us. And we just kicked their ass by saying, "Hey, we're gonna kick your butt."

PJF: It was a fun thing to let them see the heavier side of us. Kids come up to us and said, "Wow, you played that great. I can't believe you guys did that. I wasn't expecting that."

MS: But we really played it well. It was a really cool tune. The crowd just lost it.

PJF: James Hetfield and Lars Ulrich actually got a video tape of it. They had heard about it and wanted to see it. And I was talking to them backstage. They thought it was pretty cool. No one does other band's songs. It'd be like Hetfield singing a Chili Peppers song. We did it like, "Look at us. We like a song, and we're playing it." And we don't care who knows it." We like the song—we're doing it.

TRIXTER



HIT PARADER

OVER THE

HIT PARADER'S EXPLORATION OF THE LATEST IN ALTERNATIVE METAL

As we, members of the hard rock mainstream, go "over the edge" of what is considered commonplace in rock, we experience that which is outside the realm of normality—bands that are expanding the boundaries of music. In this month's installment, we look at three unique groups who are contributing to the progression—not stagnation—of their respective genres: from the organized chaos of **Big Chief**, to the merciless crush of **Non-Fiction**, and, finally, the bratty glam-rock of **Star Star**.

TO RESIDENTS OF DETROIT—the automanufacturing capital of America—the sounds of clanging steel and humming machinery are probably music to their bleeding ears. Hence, the perfect habitat for Big Chief. As architects of sonic chaos, the members of this Motor City noisemaking outfit builds big, ugly musical structures layered with Sabbath-like guitar riffs, wah-drenched Hendrix solos, thunder-clap drums and ten-ton blocks of fuzz-bass—all without blueprints or guidelines. The Chief's warped sense of sound can be found on their latest album of loosely-arranged dirge rock, **Face**.

"Our record is not tight at all," says lead guitarist Phil Durr. "We've never been about that—we don't write our music with slide rulers. That way our songs sound a bit unusual, and unless it really stinks, that's how we like it."

While the absence of plans or measuring sticks enables Big Chief to create without inhibition, it can also take some of the method out of their madness.

"Our practice room is lined with sheets of corrugated metal, and when we rehearse it's line one big wave of noise," says Durr. "It's hard to tell what the other guy is playing, and we tend to lose each other live, but somehow it still seems to mesh. There are no rules, and as long as it works, it doesn't matter if we're all playing the same thing or not."

Durr's partner, rhythm guitarist Mark Dancey, sums up: "The whole idea is to just pound you until it hurts." Ouch, my **Face**.

WHEN GUITARIST DAN LORENZO and singer Alan Tecchio—two former members of the semi-legendary New Jersey progressive-thrash band Hades—decided to reunite and create Non-Fiction, the goal was sim-

ple: eliminate the confusing excess that kept the lid on Hades' full potential, and form a band whose musical essence would revolve around massive, pummeling riffs.

"In Hades we had a rhythm section that wasn't very good at accentuating riffs—they wanted to add their own things instead, and that got in the way," says Lorenzo. "When we first formed Non-Fiction, we didn't even want guitar solos—we just wanted the biggest, fattest riffs that could stand on their own. That's still the main theme of our band. Everybody in the group has to focus on that big, meaty riff and not let solos and crazy drum fills get in the way."

"I grew up listening to Ace Frehley, and bands like Kiss wrote some really great, chord-oriented songs like *She*, which rely on a big, heavy riff, and sound good even without vocals. With Non-Fiction I always wanted to make the music stand on its own even before the singer comes into the picture."

One way in which Lorenzo is able to make Non-Fiction's music stand on its own, is through the cooperation his fellow musicians, drummer Mike Cristi and bassist Kevin Bolembach. Together, this trio are able to construct streamlined and effect rhythms without crashing into each other.

"Mike is a real solid, John Bonham-type drummer, and that helps us keep things in focus. Kevin is a great musician, but he realizes that he can't play crazy bass lines because they wouldn't fit in our music. On a song like *All My Needs*, (from Non-Fiction's latest album, **In The Know**) Kevin wrote his bass part for a verse and I wrote my guitar part for the same verse, and the two parts have nothing to do with each other; but they work well together."

In The Know is Non-Fiction's second album, but the first to employ a range of musical styles and emotional shifts. Their debut, last year's **Preface**—although a tremendous first effort—was a more one-dimensional collection of songs as opposed to a full-fledged 'album' like **In The Know**.

"With **Preface**, there was really no budget to speak of, so we took the songs that were the most similar to each other and recorded those," explains Lorenzo. "That

Big Chief: The masters of loosely-arranged dirge metal.



EDGE

BY JEFF KITTS

way we didn't have to spend money on all these different recording techniques. We ended up with a great record that's not incredibly diverse."

To finally capture **Preface's** missing sense of diversity on **In The Know**, Non-Fiction increased their use of various guitar tunings and keys. This, Lorenzo explains, not only expanded Non-Fiction's musical boundaries, but also enabled the band to take on a more unique sound.

"We're really trying to be original, and I think that if you tune your guitar a bit different from everyone else, there's a good chance you'll sound original. Most people learn to tune a guitar with their first lesson, and they usually tune that way for the rest of their lives.

"Some people take drugs to open their minds and free themselves from what's considered normal," continues Lorenzo. "I tune my guitar in weird ways."

"HIGH ENERGY GUITARIST WANTED by trashy rock and roll band. Must be into 1970s glam/punk. No Dokken or Journey types, please."

Such was the advertisement that ran in a Los Angeles newspaper close to one year ago. Almost 100 high-haired guitarists responded to the call, and only one was chosen: Jay Hening. Today Jay's gritty, grinding guitar work is the driving force behind the music of Star Star, a Queens, NY-based foursome who resurrect the nasty glam-rock of the 1970s.

"Our favorite things growing up were early Rod Stewart, Angel and Judas Priest," explains singer Johnnie Holiday. "Then, in the late 70's and early 90's, we got into real high-energy stuff like Sex Pistols, Ramones and Buzzcocks—danceable music with a raw edge. I think it's the combination of those two styles that gives us our sound."

So far, with their first album, **The Love Drag Years**, Star Star have been fortunate enough to gain acceptance by both older, more traditional rock fans, and America's youth. Holiday explains why both generations have noticed the glimmer of Star Star.

"The older people into rock and really digging our music because it reminds them of when they were in high school—it's nos-

talgie for them. But the younger kids are also into it because they never really grew up with this kind of music. Star Star is a breath of fresh air for them."

Granted Star Star's music shines—and whines—with a serious sense of brattiness and na-na-na-na-na attitude. Still, the sweet'n' savage tunes on **The Love Drag Years** are packed with some serious grit.

"We like to keep the kick-as spirit of the music going at all times," says Holiday. "We don't want people to think we're some wimpy glam-rock band, because, when people say 'glam' these days, they're

talking about pop metal—and we're not a pop metal band, man. We're just a good time rock outfit, and we don't want people thinking we're some pussy-poser L.A. glam band."



Star Star: A mix of flash, funk and metal



Non-Fiction: The musical essence is massive, pummeling riffs.

DAMN YANKEES

NONE BUT THE BRAVE

"It's like the grizzly-bear-guitar-from-hell meets the choirboys-with-hard-ons."

BY PAMELA SHAW

"**Y**ou've got to be kidding." That was the general response in 1989, when word first started filtering through the music industry that a new band was forming which included legendary guitar slinger Ted Nugent, ex-Styx guitarist Tommy Shaw, and former Night Ranger bass player Jack Blades.

In 1990, when their first album went platinum, many of those same "industry insiders" were eating their words. By early 1991 when the third single, *High Enough*, peaked at number three on **Billboard's** Hot 100 and went to Number One as an MTV video, the general public found out what many people already knew—this band was for real, and not to be taken lightly. The fact that

Jack Blades and Ted Nugent: "I don't think people expected what they're hearing from us this time."

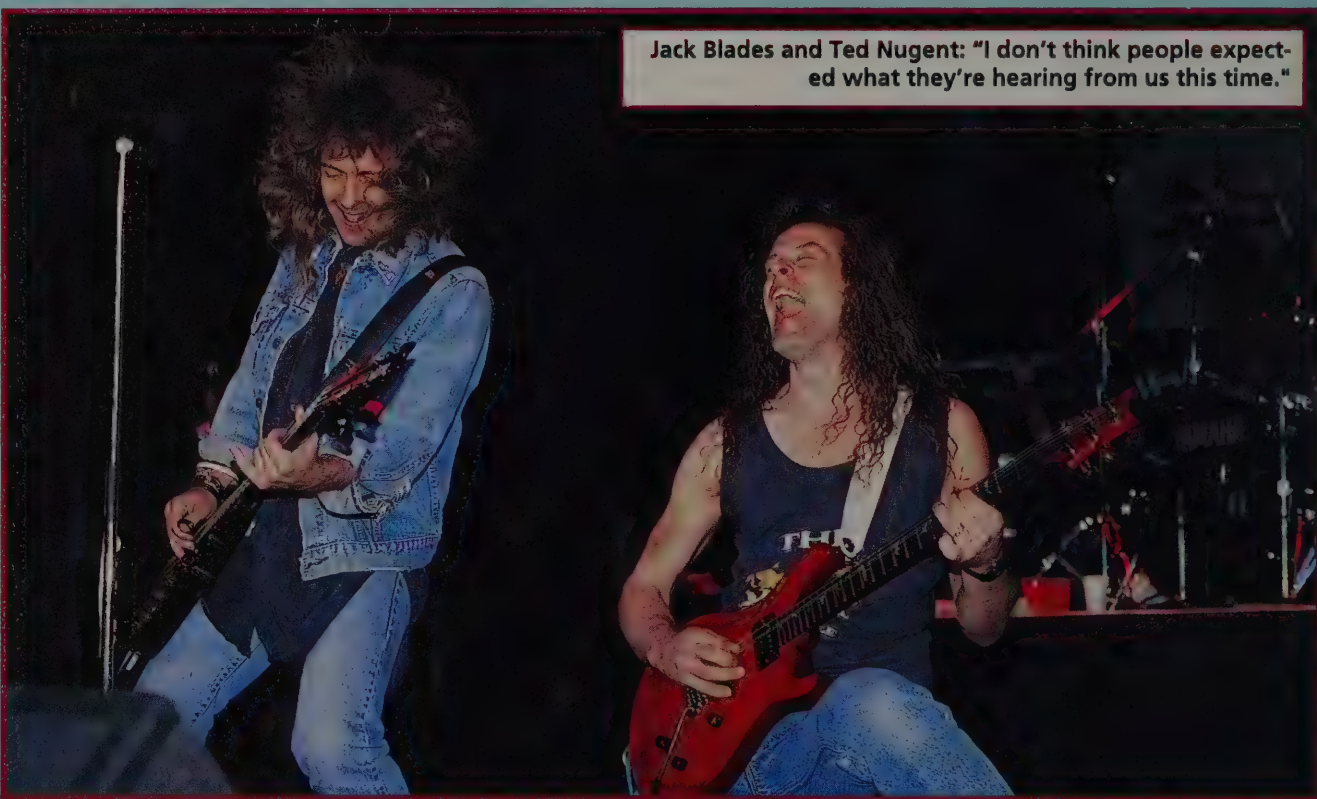


PHOTO: RICK GOULD/ICP

they had a lengthy and profitable tour with Bad Company, during a time when many major acts couldn't maintain even a short time on the road, further sealed their status as one of the few success stories of the year.

Now that we're almost done with 1992, it's no surprise that these American rockers have another album out called **Don't Tread**, to follow the multi-platinum success of their self-titled debut.

With titles like *Uprising* and *Don't Tread On Me*, the new Damn Yankees album is seemingly guaranteed to take these rock veterans to the next level up the rock ladder of fame and fortune.

"I don't think people expected what they're hearing this time. Maybe they thought we were a one shot deal, but they're kind of shocked," says bassist/vocalist Jack Blades, "their minds are blown."

It's hard not to speculate what it's like behind the scenes of a band so full of opposite temperaments. On the one hand, you have outspoken carnivore Ted Nugent and sitting across from him is soft-spoken vegetarian Tommy Shaw. Throw in gregarious Jack Blades and the more serious Michael Cartellone, and what you've got is one very mixed bag. How the heck does this machine run?

"It's like the grizzly-bear-guitar-from-hell meets the choirboys-with-hard-ons!" exclaims the ever-quotable Ted Nugent. "The way I see it, it is my job in the band to be the 'Wimp Police'. Tommy and Jack's goal was to be in an ass-kickin', guitar, take-your-head-off band. Well, who else could police that? Their vocals blend so naturally—Tommy comes from a real diverse musical background, and Jack has had his hands into some real beautiful, ballad Night Ranger material—and they have a tendency to lean that

way at times. That's when I pull out the urine-soaked barb-wire bull whip and do my 'Wimp Police', 'Ah, ah, there will be none of that guys!' I have a tolerance level that will not accept mush."

"Ted is a big guy with a big heart, a loud mouth, and an opinion about everything" clarifies Jack Blades, "I consider him a pioneer in the business—a riff-meister with an inexhaustible supply. He closes his eyes on stage sometimes and I swear I think he's going to explode. Then there's Tommy, who's quiet, introspective—a true artist. Sometimes he forgets to eat and sleep, just because he's so caught up in creating. He usually stops only out of sheer exhaustion. He's my best friend. Michael Cartellone, our drummer, is a committed perfectionist. He'll keep up with anything we throw at him. Then there's me. I'm like the glue that helps keep everything together, keeping the ball rolling."

And roll the ball he has, right through some major challenges, mostly during their first, unprecedented 15-month tour. In Louisville Kentucky, Blades received a serious eye injury on stage that threatened to cancel a week's worth of shows.

"Yeah, it was during the encore and I was spinning my guitar," the energetic bassist remembers, "Well, the strap snapped and the neck of it with the tuning picks sliced my eye wide open. I saw stars and couldn't open my eye. When I went to the side of the stage, Tommy tried to see if I was okay. When I moved my hand away, the look on his face was horror and shock. And I didn't even know I was bleeding."

What ensued was roughly two hours of surgery at a local hospital, performed with the assistance of a doctor who had been attending the Damn Yankees concert that night. And rather than risk "letting the guys down" and blowing out some shows, Blades agreed to have only local anesthesia—knowing full well that this meant he'd wake up halfway through procedure.

"I woke up with these tubes crunching through my nose and tubes in my eye and they're stitching me up," he recalls with a grimace, "And I'm doing Lamaze breathing; it was so intense. The next night in Fort Wayne, Indiana, I was up there doing the show wearing an eye-patch."

We've all heard of the 'show must go on' but these guys take it to the final degree.

Nugent had walking pneumonia, complete with a 104 degree fever for several nights in the Midwest. But he went on and rocked his heart out, priding himself on the fact that no one in the audience was the wiser. Of course, the instant he left the stage, he was covered in a blanket and assisted to an oxygen tank.

Health incidents aside, these guys seem determined that nothing will stop them from continuing to carve out the niche for themselves that began with their first record. With three guys who had huge successes in the '70s and '80s, forming one of the prominent groups of the '90s, the band is like a phoenix rising from the ashes. And that combined total of approximately 45 million records sold represents experience that they have parlayed into an even bigger enterprise.

"We've been doing the 'music thing' for awhile now," says Blades in classic understatement, "We know how the game is played in this industry. And to be quite frank, it is a game sometimes."

"But our souls are bared on this record" says Tommy Shaw, "Of course, that's something I've always wound up doing anyway as a writer. Let the audience share my spiritual adventure. Music is my pickaxe to chip away at life and find some answers."

"As long as it's fun," he continues, "why not be together? I've never attached an age limit to how long I'm willing to do this. It's all a matter of will an audience come and see me? If I can draw flies on the street corner, they'll be hearing me do *Renegade*!"

The guitarist cracks up laughing, and somehow one gets the feeling that the street corner is the last place you'll find the Damn Yankees.

Tommy Shaw: "Our souls are bared on this record."

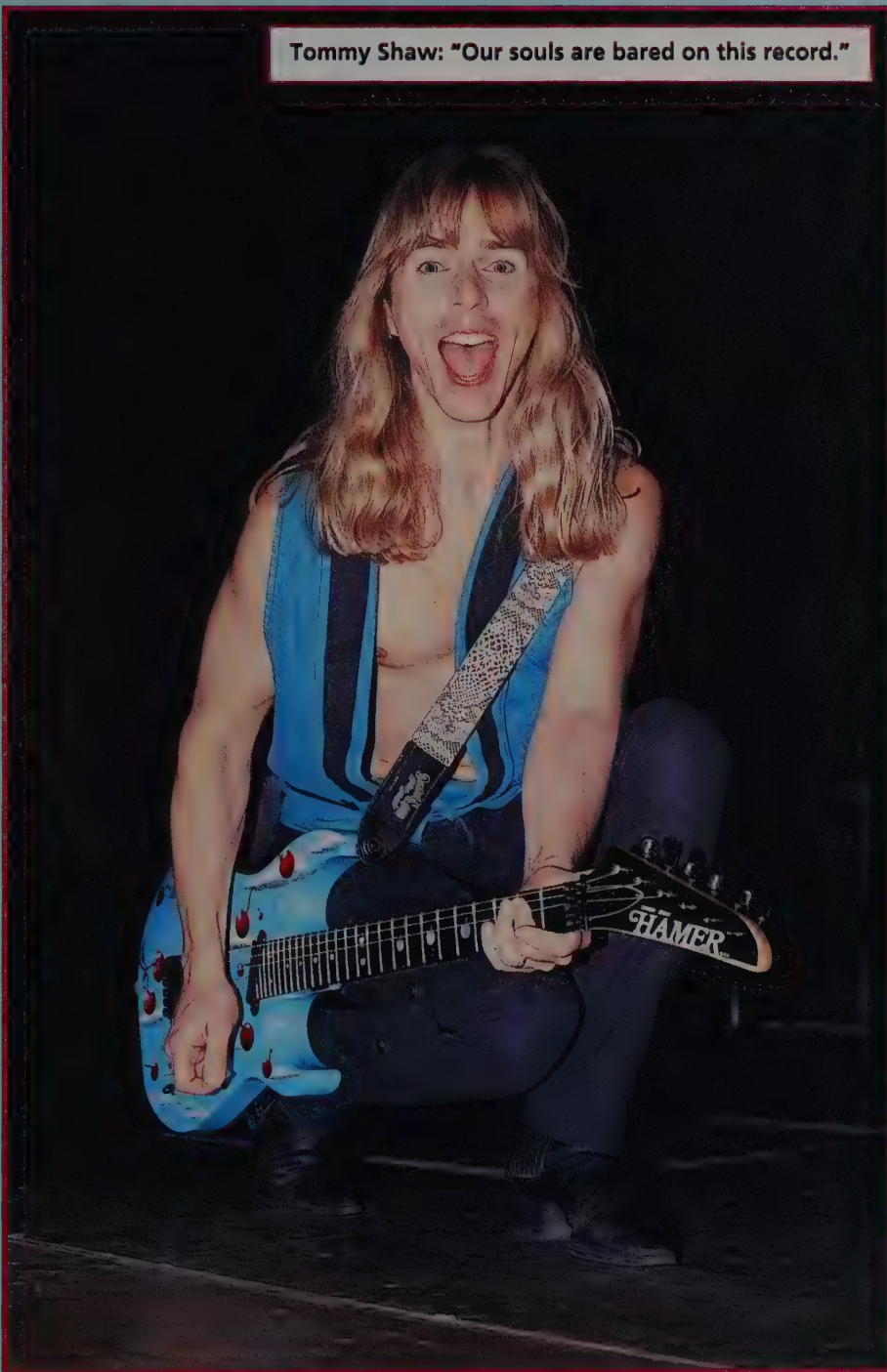


PHOTO: RICK GOULD/AP

* SHOOTING STARS *

SKREW SISKEN

For those of you who are convinced that the vein for new hard rock talent runs no deeper than L.A. and Seattle, here's a band from Berlin, Germany who seem destined to blast that notion to high hell. Skrew Sisken is their name, and fronted by sexy, talented vocalist Nina C. Alice this quartet has already created quite a stir on both sides of the Atlantic. At first it was the band's powerhouse rhythm section—drummer Nik Terry and bassist Jogy Rautenberg—that started attracting fans to clubs in and around Berlin. But then Alice's dynamic stage presence and the powerful lead guitar lines of Jim Voxx convinced anyone within ear shot that this was a band that could go all the way.

"It's not easy to get big recognition when you're playing rock in Germany these days," Alice said. "That's especially true if you want international recognition. But some of the European magazines were very supportive of us, and the fans helped spread the word."

Indeed the band's dedicated fan base did help spread Skrew Sisken's music around the world. In fact, it was a much-copied demo tape that began circulating around England, Spain and eventually America that allowed the band to sign a big money record deal in 1991 and enter the studio to lay down tracks for their self-titled debut LP. It all happened very fast for these German rockers, and more amazingly, it happened without them even particularly *wanting* it to happen.

"We didn't even know that our tapes had reached America," Alice said. "We hadn't sent them. But people like Tim Collins, who's the manager of Aerosmith, and Doc McGhee, who manages Bon Jovi, heard that tape and con-



vinced us to come over and play a few shows in Boston. It was more a matter of luck than anything else—even though I like to think there was some talent involved as well."

BAD 4 GOOD

The *oldest* member of Bad 4 Good is 16! Their debut album, **Refugee**, was produced by Steve Vai!! The record is damn good!!!

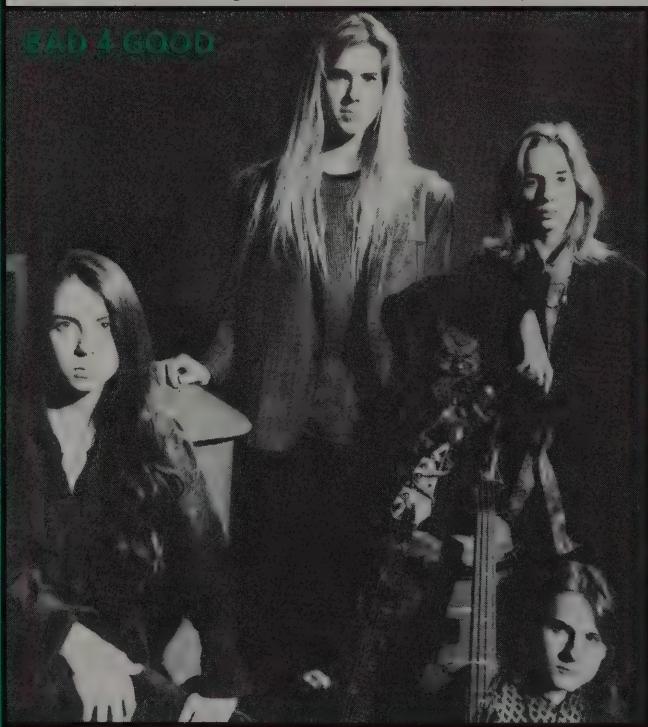
Now that we've gotten those pertinent details out of the way, we should take a moment to absorb just what these four incredibly young and incredibly talented rockers have accomplished in their brief but notable careers. Guitarist Thomas McRocklin—a native of Newcastle, England, first encountered Steve Vai backstage at the 1988 Monsters Of Rock Festival. The two axe slingers started to jam on the old standard *Tobacco Road*, and Vai—ever a sharp judge of guitar talent—instantly noted that this kid was something special; after all McRocklin was all of *eight* when the meeting took place.

"He came in and started to wail," Vai said. "The implications of what this kid was doing and the potential there was just staggering. I'd always had a vision of producing an album of kids who could really play, and here was the foundation right in front of me. Thomas has a power, I know that power. I've seen it, and been around it."

McRocklin soon met 15-year-old drummer Brooks Wackerman (whose brother Chad had played drums for Frank Zappa during Vai's tenure in that band) 16-year-old vocalist Danny Cooksey and 14-year-old bassist Zack Young at a variety of music industry trade shows, and the quartet soon started jamming together on a regular basis. With Vai's help, they soon attracted major label attention and signed a record deal (well, at least their parents signed the deal for the under age rockers). Soon they were in the studio laying down the hard rocking tracks (most co-written by Cooksey and Vai) for **Refugee**.

"We're not some kids posing," Cooksey said. "We're playing real rock and roll."

"This isn't a product of the studio; this is a genuine little monster," Vai said. "These kids can rock. Whenever music has been geared for kids their age, it's pop. Kids resent that. They want to rock. Bad 4 Good is their age. They're not jaded. They rock with a bombastic, reckless attitude that a lot of bands have lost."



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CELEBRITY RATE-A VIDEO

BY GAIL FLUG

When we sat down Testament vocalist Chuck Billy and guitarist Alex Skolnick for *Rate-A-Video*, little did we know it would also be a round of 'name that tune'.

Madman, Ugly Kid Joe

Alex: I don't like it. Too bubblegum for me. It's like they want to be bubblegum trash.

Chuck: I don't like it either. It's all going by too fast, nobody is interesting to look at, there's no message coming across. I can't say it was worse than their first video though.

Alex: I think so. At least it looked better, but the song is worse.

Wild Life, Slaughter

Chuck: Their music is a lot heavier than before, but I never liked his voice. Their videos are usually good. It looks like they had a good budget.

Alex: Not a great video, not fun to watch like a David Lee Roth video where you want to know what happens next.

Chuck: It's good, it moves well, not like that Ugly Kid Joe video.

Black Flag, Kings X

Chuck: I always like Kings X videos because they're really different. There's always a lot of weird stuff in them. I also like their music a lot, I was just listening to this album the other day. Great vocals.

Alex: That harmony part sounded like *She's So Heavy* (by the Beatles). They're really progressive, like Styx' *Grand Illusion*.

Tired Wings, Four Horsemen

Chuck: I thought they could've done a better video. The song is really good.

Alex: It's got a great groove, which is really important. It captures the best of the '70s guitar tone. The singer reminds me of the guy from the Black Crowes. Very much like the Rod Stewart's *Stay With Me* kind of sound.

Chuck: The video could have been better, but I'd rather watch a boring video with a good song than the other way around.

Alex: I really like the song, it really makes me want to tap my foot.

Helluvatime, Slik Toxik

Chuck: The video looks good. They sound a lot like Skid Row, the singer is more Sebastian than Sebastian.

Alex: George Lynch! Very George Lynch sounding guitar. There's talent here. They could do it just as well as the other bands that play that music but if only they could only shed that Skid Row image and throw in some different influence.

Rock The Cradle, Roxy Blue

Chuck: What Van Halen! David Lee Roth clones!

Alex: OK, the riff is Van Halen's *Push Comes To Shove*, the whistle and talking part sounds like *Yankee Rose*, the video is *Panama*.

Here, they are joking around and it's better than most of the videos on MTV.

Chuck: The introduction and the ending is great. To some extent the same thing happens to every band. They have such chemistry when they are together.

Anybody Listening, Queensryche

Chuck: I like this a lot.

Alex: The vocal pattern sounds a lot like *Til the End Of Time* by Mariah Carey. It's the exact same thing. I like the way they mix the acoustic guitar in with the electric guitar. Great tone. I like the way they brought the band in. The production is great.

Chuck: They always have good videos, they are never repetitive. There's always something to watch here. They are great songwriters.

Teaser, Yngwie Malmsteen

Alex: I don't get this, I don't get what he's trying to do.

Chuck: Nothing new, I thought it would be a lot more exciting but it's actually really weak. I don't like the video either.

Alex: It sounds like a very commercial version of Rainbow.

Chuck: I don't like his poses here. It



PHOTO: GAIL FLUG

Chuck: Yep, and they prove they get the chicks!

Alex: Even the guitar player does the same facial expressions as Eddie Van Halen did in the *Jump* video. The video director is just as much to blame as anybody cause the camera angles are just as much as a plagiarism of Van Halen as the riffs.

Bitch School, Spinal Tap

Chuck: This is great, a really cool video. Spinal Tap is classic and this had classic Spinal Tap all over it.

Alex: Very good, at least they are doing what they are trying to do. Honesty, the Roxy Blue video was more ridiculous.

was cool during the part when they were showing the vocalist and the band, and suddenly the lead comes in and it's like another guy jumped in.

Just Take My Heart, Mr. Big

Chuck: I like Mr. Big, but I like them better live than on the albums. They come across a lot stronger. Eric Martin has a great voice.

Alex: I like the guitar sound a lot. They are all real musicians. I liked Paul Gilbert and Billy Sheehan before Mr. Big, and Eric is fabulous.

Chuck: The video is good. It shows what they are about, more of a love song than their rock stuff.

HOBBY SHOP

BY JODI SUMMERS

Rock stars have fame, they have money, and they have all the women they want. But what they usually don't have, however, is the time to enjoy the spoils of their hard work. When they do, we want to know about it, and report it to you. That's exactly what we've done this month with the members of Warrant, as we take them into our Hobby Shop.

WARRANT

It's a **Dog Eat Dog** world. Warrant should know, they're out on tour topping an impressive three act bill and, in the process, selling the world on their third record, **Dog Eat Dog**.

should sound like. That's crap. The point is to create and find your own identity."

"This record is totally us," confirms Erik. "We had total control this time

exactly what Warrant took advantage of on **Dog Eat Dog**. Warrant's third epic has a decisive crunch which is far closer to their live performance than their sweeter sounding early albums. This freedom is a growth process that's come from Warrant's success. When the group signed their first development deal in 1988 and went to work on their debut album, **Dirty Rotten Filthy Stinking Rich**, the record company had massive amounts of input. After selling a couple million records, the suits at the label laid a little lower, but still stuck a heavy hand in the creation of **Cherry Pie**. With **Dog Eat Dog**, Warrant broke the mold. "We did exactly what we wanted to on this record," insists Erik. "And Michael Wagener was just great in helping us get the sound we wanted. He was like a member of the band."

Doing exactly what they wanted while making **Dog Eat Dog** didn't mean six months of straight work for Warrant. While they were in the studio there were inspirational indulgences, like deep sea fishing in the Gulf of Mexico. "We caught some blue fish and things like that, but I like the ocean better

Erik Turner and Joey Allen: "When we go out, we're lookin' for women."



PHOTO: MARK WEISSMWA

Touring is the final step in the ongoing process of marketing an album. Prior to this impressive world tour, vocalist Jani Lane, guitarists Joey Allen and Erik Turner, bassist Jerry Dixon and drummer Steven Sweet spent six months at Morrisound Studios in Tampa with producer Michael Wagener creating **Dog Eat Dog**.

"We wanted to get away from L.A.—our friends, family and our so-called peers," insists Jani. "Out there, everybody is always telling you what you

out. We did whatever we wanted to do, and this album sounds much closer to what we sound like live than our previous records."

"We have been really successful doing what we've been doing, but we've not necessarily been fulfilled as musicians," adds Jani. "So, we decided to please ourselves in the studio. It was a conscious decision to pass up some of the potential money and make our own record."

Success gives you freedom, and that's

because you never know what you're going to catch," insists Erik. He chuckles before declaring, "I've got a fish story for you..." and proceeds to talk about a time seven years ago, when he and Joey were at a party. "This guy had a seven-foot marlin on the wall," Erik recalls. "We liked it, and we were drunk. So on the way out of the party, we took it off the wall and walked out of the apartment with it."

The two took off down the street, massive marlin in hand, and tossed it

into the back of Joey's pickup. "It was so big it wouldn't even fit," Erik remembers.

The marlin was subsequently erected on the wall of Erik's apartment...that is until Jani and his then-girlfriend moved in. "His girlfriend just hated that fish," Erik relates. "I think she just got rid of it one day."

That apartment is long in Erik's past. These days, when Warrant is not beckoning, Erik is spending time preparing his new home in Ventura County, California. "It's cool," he insists.

"Cool" is also the word Erik uses to describe **Dog Eat Dog's** lead track, *Machine Gun*. "I like guns because they're both erotic and dangerous, it's the pleasure and pain thing," he insists.

Guns are a topic that ring close to home with Erik, an avid marksman. He even sleeps with a gun under his pillow in his new home. "I'm a little high strung," he reveals. "When my dog starts barking, I scout around the house like G.I. Joe."

Erik started shooting guns as a child. It was his father who turned him on the power of the pistol. "I used to go shooting with my dad, and I just got into it from there."

These days, Erik is the proud possessor of some semi-automatic weapons and a rifle. They're not just showpieces, when Warrant is off the road, they're used often. For Erik, a good time means heading off the shooting range with his buddies and taking aim at some targets. When asked why he's into guns, Erik, responds, "It's scary. I like the power, I like the fact that you can shoot someone and kill them."

Erik owns plenty of his own guns, but he's been known to borrow friends' magnums and other power shooters, and rent specialty models from the shooting gallery. "It's cool," he confirms, using his favorite descriptive word. "It's a guy thing. I like to go shooting with my friends. We bet. You feel totally cool when you win by being able to out shoot your friends."

In his free time, Erik's also been known to carouse around the clubs. And, after a year-and-a-half of being single, he's finally found a new girlfriend. "We met a couple of months ago," informs Erik. "And we've been spending a lot of time together."

When not happily immersed in a relationship, Erik is prone to spend time with his buds. "We party on, just go out see bands, do some drinking, shoot some pool." Erik says he doesn't go anywhere in particular, just wherever members of the opposite sex happen to be hanging out. "When we go out, we're looking for women, so wherever the women are, I'm there."

Ironically, he met his current girlfriend at—of all places—the mall. "She was there with her boyfriend. He had her

well trained, she didn't say anything to me, but I think she recognized me. Then I saw her in the clubs, and she had

broken up with him. We started dating, and it's been steady for a while so that's been nice."

Jani Lane: Praying that **Dog Eat Dog** is a hit.



PHOTO: JEFFREY MAYER

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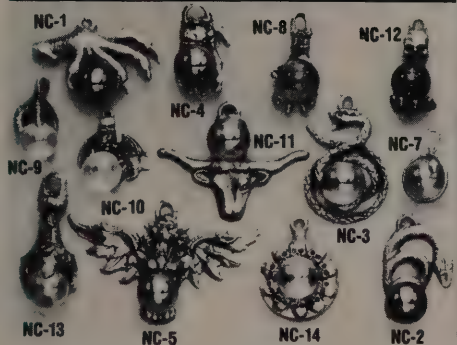
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SONG INDEX

74) THE STORY BEHIND THE SONG

"EMAHEEVUL"

79) I 64) CHLOE DANCER/CROWN OF THORNS 65) REASONS TO LOVE
90) ROAD OF A THOUSANDS DREAMS, PARTY WITH THE ANIMALS

THE STORY BEHIND THE SONG WIDOWMAKER'S *Emaheevul*



Emaheevul is a true Dee Snider song. Though now rocking hard in Widowmaker, most rock fans remember Snider as the fanged face frontman and driving force behind Twisted Sister. For a period of three years in the mid-80s that band ruled the metal roost, but their outrageous appearance (which included dressing up in bizarre facial makeup) and equally outrageous lyrical forays made them an easy target for both conservative groups like the notorious PMRC and religious zealots. Their actions finally drove Twisted Sister apart, and forced Snider to examine his life and ask himself the burning question, "Am I evil?". He knew he wasn't a bad person, "I had always pictured myself as a Clint Eastwood kind of good guy—a good guy with bad guy tendencies."

Snider came to the realization that while he and Twisted Sister may not have been evil, the actions of the religious leaders were, certainly, touched upon by the devil, "I remember playing a show at a coliseum in Texas. This religious group was walking around the coliseum chanting this thing from the **Bible** that was supposed to bring down the walls of Jericho and kill all the sinners. What if it had worked? Forget about if they got me. What about the 18,000 kids that were at the show? Isn't there any room for innocence? *Supposing* I was Satan working my magic; did these kids deserve to be killed? That's what these religious people were trying to do—trying to kill us. Fabulous individuals. That made me sit down and say, 'Am I evil?'"

EMAHEEVUL

DEE SNIDER
BERNIE TORME

As recorded by WIDOWMAKER

Never thought much about right or wrong.
Never thought much about what I've done.
Never think much about what I'll do.
Don't give a damn about when I'm through.

Am I evil?

Girl, I don't know.
Am I evil?
Sent from below?
Am I evil?
Born to be damned?
Power crazed?
Too depraved?
Who says I am?

Am I evil?
Am I evil?
Am I-I-I-I evil?
Am I evil?
Am I evil?
Am I-I-I-I evil?

Ask me why and I won't know.
Ask me where and I won't show.
Ask me when and I will lie.
Ask me "Who spit in your eye?"

Am I evil?
What's it to you?
Am I evil?
Compared to who?
Am I evil?
Death, where's thy sting?
How you dare
point and stare,
Who made you king?

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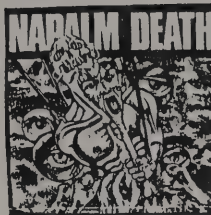
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ND.4 NAPALM DEATH-Death
NV.1 NIRVANA-Album
OB.1 OBITUARY-Cause of Death
OB.2 OBITUARY-We Rot
OB.3 OBITUARY-The End
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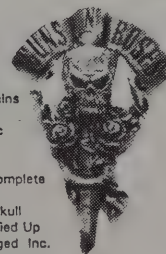
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PP213	PC213	RED HOT CHILLI PEP./Logo
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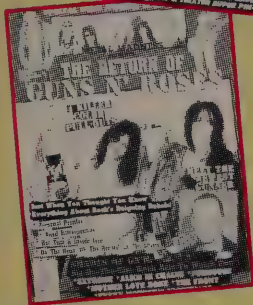
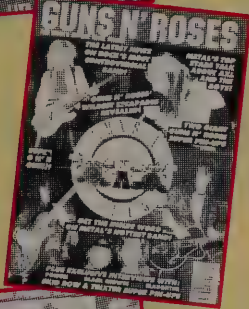
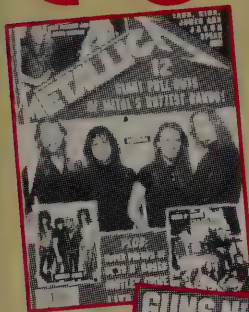
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I am angry
under pressure.
Left in cages
a prisoner—
the first to escape!

I am wicked;
I am legion—
strength in numbers—
a lie;
the number is one.

I-I-I
everything that I see is for me.

I am giant.
I'm a monster,
breaking windows

in houses,
buildings of glass.
Rebel Rebel,
Holy Outlaw,
Ride together.
Don't try it.
The power's in one.

I-I-I
I am standing alone.
But I can rock you.
I-I-I
on the edge of the blade
but the knife can't cut the hero
down.

I am virgin.
I'm a whore
giving nothing.
The taker,
the maker of war.
I'll smash your face in
but with a smile.
All together.
You'll never

be stronger than me.
I-I-I
right here on my own,
but I still rock you.
I-I-I
don't follow behind.
Just leave me on the outside.

I-I-I
I am standing alone.
But I can shock you.
I-I-I
on the edge of the blade.
But no one makes the hero bleed.

I am hunger.
Feed my head
all together.
You'll never
never make the hero bleed.

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Over Kill
"Flying Skull"



T-61
Sacred Reich
"Stage Dive"



T-111
Testament
"Sole Soul"



T-117
Danger Danger
"Group"



T-80
Anthrax
"Persistence of Time"



T-239
Anthrax
"Don't Look"



T-110
Queensryche
"Mindcrime"



T-262
Queensryche
"Empire"



T-50
Faith No More
"Underpants"



T-14
Skid Row
"I Survived Live"



T-21
Randy Rhoads
"Group"



T-51
Danzig
"Group"



T-256
Danzig
"Crucifix"



T-240
Extreme
"Funk Out"



T-114
Black Crowes
"Group Photo"



T-284
Sepultura
"Schizophrenia"



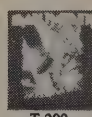
T-285
Sepultura
"Beneath the Remains"



T-286
Enuff Z'Nuff
"Strength"



T-11
Iron Maiden
"Killers"



T-200
Iron Maiden
"Maiden England"



T-255
Iron Maiden
"Eddie & the Kid"



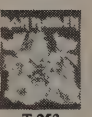
T-254
Iron Maiden
"Decennium"



T-12
Iron Maiden
"Deaf Sentence"



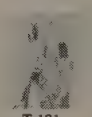
T-201
Iron Maiden
"No Prayer"



T-253
Iron Maiden
"Tail Gunner"



T-233
Nelson
"Group"



T-181
Nelson
"Group"



T-287
Napalm Death
"Group"



T-288
Jon Bon Jovi
"Group"



T-13
Jon Bon Jovi
"Blaze of Glory"



T-238
Doors
"J. Morrison"



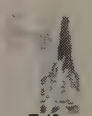
T-43
Doors
"J. Morrison"



T-278
Doors
"J. Morrison"



T-259
Led Zeppelin
"On Stage"



T-45
Led Zeppelin
"Houses of Holy"



T-47
Led Zeppelin
"Stairway"



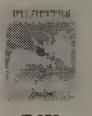
T-260
Led Zeppelin
"Group Siting"



T-46
Led Zeppelin
"Swan Song"



T-49
Led Zeppelin
"Wizard"



T-279
Led Zeppelin
"Swan Song"



T-237
Led Zeppelin
"Swan Song"



T-48
Led Zeppelin
"1st Album"



T-280
Black Crowes
"Blues is Blood"



T-245
Megadeth
"Hangar 18"



T-246
Megadeth
"Launch"



T-242
Megadeth
"Berlin Wall"



T-241
Megadeth
"Peace Sells"



T-9
Megadeth
"Birth of Vie"



T-10
Megadeth
"Mary Jane"



T-326
Megadeth
"Alien"



T-267
R.H. Chili Peppers
"Group Photo"



T-263
R.H. Chili Peppers
"Socks on Cocks"



T-321
Great White
"Hooked"



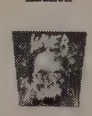
T-289
Obituary
"Cause of Death"



T-33
Slayer
"Slaytanic"



T-156
Slayer
"Eagle Logo"



T-32
Slayer
"South of Heaven"



T-31
Slayer
"Graveyard"



T-34
Slayer
"Spill the Blood"



T-250
Slayer
"Roots of All Evil"



T-249
Slayer
"Seasons in Abyss"



T-206
Misfits
"Fiend Club"



T-37
Misfits
"Fiend Club"



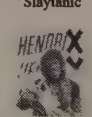
T-36
Misfits
"Fiend Club"



T-208
Misfits
"Coffins"



T-38
Misfits
"Evil Night"



T-44
Jimi Hendrix
"Group Photo"



T-41
Public Enemy
"Group Photo"



T-263
Ramones
"Group Photo"



T-30
Pink Floyd
"Darkside"



T-166
Pink Floyd
"Collage"



T-35
Pink Floyd
"Wall"



T-159
Kiss
"Destroyer"



T-322
Anthrax
"Judge Dread"



T-323
Testament
"Lost Souls"



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Skid Row
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Skid Row
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"Skynyrd"

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- 3267 SOUNDGARDEN Photo
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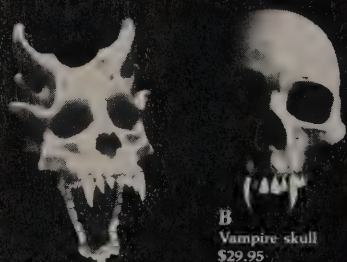
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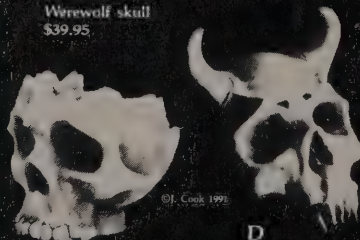
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*A couple of years difference
but those lessons never learned.
Chloe danced the tables in The
French Quarter—
always been given so I can't always
make her laugh.
But I'm proud to say
and I won't forget
time spent layin' by her side,
time spent laying by her side
and dreams like this must die.*

You ever heard the story of Mister
Faded Glory?

'Say, "he who rides the pony must
someday fall?"

I been talkin' to my alter, it says "Life
is what you make it."

And if you make it death, well rest



*your soul away, away, away.
It's a broken kinda feeling, she'd
have to tie me to the ceiling.
A bad moon—a comin', better say
your prayers.*

*I wanna tell her that I love her but
does it really matter?
I just can't stand to see you draggin'
down again, again, again.
This is my kinda love.
It's the kind that moves on—
it's unkind and leaves me alone.*

*I used to treat you like a lady, now
you're a substitute teacher.
This bottle's not a pretty, not a pretty
sight to see.
I owe the man some money, so I'm
turnin' over honey.
You see Mister Faded Glory is once
again doin' time.
Like a crown of thorns, it's all who
you know.
So don't burn your bridges woman,
'cause someday...*

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REASON TO LIVE

ALAN TECCHIO
DAN LORENZO
KEVIN BOLEMBACH
MIKE CRISTI

As recorded by NON-FICTION

*All I wanted was a reason to live.
Was I asking too much?
Everybody needs a reason to live
not just a lame crippling crutch.
All I wanted was some strength
to try and try again.
I've exhausted my entire supply
crestfallen...fallen.*

*All I wanted was a reason to live, to
embrace.
Without direction I'm just one more
poor lost case.
Every time I think I've got a chance, I
wake up.
Nothing's better than a dead end
dream
to pick me up.*

*All that lies ahead of me
is pitiful complacency.*



*All I wanted was a reason to live. Sad
I know
but my future's looking bleak at best,
so shallow.
Day to day I walk a programmed
path,
How 'bout you?
Why can't I add meaning to my life?
I wish I knew.*

*All that lies ahead of me
is pitiful complacency.*

*All I wanted was a reason to live.
Doesn't hurt to ask
but pain wrenches behind my sane
and solemn mask.
At a point in time of no return, by
myself
I was one who couldn't seem to learn
to love life itself.*

*All that lies ahead of me
is beautiful discovery.*

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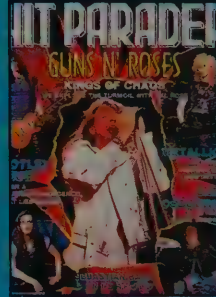
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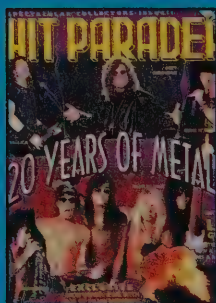
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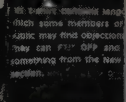
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*Some live the life—
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 where everyting goes right.*

*But some live so painfully—
 another day, another fight.*

*And they hear the screams of salva-
 tion
 calling from the heart with an open
 hand.
 Day after day desolation.
 Still there's hope for those who
 believe.*

*Down the road of a thousand
 dreams,
 where the beggars and the choosers
 find their destiny can be saved
 by the light of faith
 that everyone can see.
 Down the road of a thousand
 dreams.*

*Time passes by
 and all that's left behind
 are the days of-eternity.*

*There's no souvenirs.
 Still the statue stands
 bleeding scars of humillity.
 And they hear the screams of salva-
 tion
 calling from the heart with an open
 hand.*

*Day after day desolation.
 Still there's hope for those who
 believe.*

*Down the road of a thousand
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PARTY WITH THE ANIMALS

OZZY OSBOURNE
ZAKK WYLDE
RANDY CASTILLO

As recorded by **OZZY OSBOURNE**

*Into the night, I've gotta go.
 That's when the juices start to flow.
 Everything will be alright.
 I'm riding blind, but I can see
 I've got the power inside of me.
 Everything will be alright.*

*I'm never gonna crack under a
 bitch's spell.
 Never put her chains on me.
 I'm never gonna break, you know I'll
 never tell.
 I know she'll never let me be.*

*Party! Party with the animals!
 Party! No dogs allowed! Party, party
 with the animals!
 Party! No dogs allowed! No more!*

*I like it fast, I like it slow.
 There's no direction I couldn't go.
 Everything will be alright.
 I like it loud, I like it mean.
 I've got the thunder in my machine.
 Everything will be alright.*

*Dancing with disaster is a part of
 me.
 I'm never gonna let it go.
 Don't know what I'm after, I'll just
 let it me
 the secret that I'll never know.*

*Party with the animals!
 Party! No dogs allowed! Party!
 Party with the animals!
 Party! No dogs allowed! No more,
 no more, no no,
 no more! Party!
 Hey baby, I like that bird!*

*Party! Party with the animals!
 Party! No dogs allowed! Party!
 Party with the animals!
 Party! No dogs allowed! No more!*

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GET THE PICTURE!

BY JENNIFER FUSCO

★ FLICK PICK ★

Sure there's Jason and Freddy and Pinhead, and they are scary dudes, but none can top the original master of death, Dracula. There was a time when you could catch old black and white Dracula movies on a rainy Saturday afternoon and although interesting, they probably didn't capture the attention of too many young people used to the colorful blood and guts gore of today's horror flicks. But Dracula now joins his killing co-horts on the big screen this month, with Francis Ford Coppola's interpretation of the tale of the blood-sucking Transylvanian.

Coppola (**Godfather III**) goes by the original book by Bram Stoker, first published in 1897, which tells the story of the dangerous, charismatic prince as he moves from Eastern Europe to 19th Century London, where after centuries alone in his crumbling castle, his taste for humanity has grown bold with desire. Touching that humanity, and having lost his own, this is a chronicle of damnation and redemption, of horror and romantic passion, of renunciation and sacrifice. Deep, huh?

The dark drama stars a huge ensemble cast of young and veteran actors. Gary Oldman, who was last seen as Lee Harvey Oswald in **JFK**, has the lead role of the powerful and poignant vampire, whose quest for love leads him to the lovely Mina, played by Winona Ryder (**Mermaids**). Jonathan Harker, who is forced to fight the dark forces of Dracula for the love of Mina, is played by Keanu Reeves (**Point Break**). Anthony Hopkins, the Academy Award-winning actor who portrayed serial killer Hannibal Lecter in **Silence of the Lambs**, has the role of Abraham Van Helsing, the Dutch doctor who combines the medical advances of the late Victorian age with his vast interest in metaphysics and the spiritual world. Then there's Sadie Frost, a British actress making her American screen debut playing Mina's best friend Lucy who meets an untimely fate, her fiance, Arthur Holmwood played by Cary Elwes (**The Princess Bride**), Bill Campbell (**The Rocketeer**) as a friend of Holmwood and Dr. Jack

Seward, portrayed by Richard E. Grant (**The Player**), administrator of his own insane asylum and keeper of Renfield, a lunatic he has under lock and key (singer/songwriter Tom Waits).

Winona Ryder and Gary Oldman in **Bram Stoker's Dracula**.



It's rumored that an estimated \$40 million was spent on this film and you'll see why. The sets, the costumes, and of course, the actors' salaries all reflect the quality of this epic film. Don't miss this one.

★ COMIN' ATTRACTIONS ★

Two metal record lables, Roadrunner and Restless are joining forces to produce a film documenting last July's Milwaukee Metalfest. Tentatively titled, **Hell Comes To Your House**, the movie, heading to the big screen in '93, will feature performances by Deicide, Obituary and Cancer, as well as interviews with other bands, fans and people in the business of "death metal." Keep reading for more details...

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HIT OR MISS

COMPILED BY THE
STAFF OF HIT PARADER

Each month the **Hit Parader** staff gathers around the water cooler to discuss the latest album releases. Opinions fly hot and heavy, and it's not unknown for fisticuffs to occasionally break out. But once the dust has settled, we decide which new discs have what it takes to make it, and which ones don't. We call it *Hit Or Miss*.

UGLY KID JOE, *America's Least Wanted*

Ugly Kid Joe were one of the surprise hits of 1992 with their EP, *As Ugly As They Wanna Be*, attaining double platinum certification. But now these totally rad West Coast dudes are back in action with their first full-length LP, *America's Least Wanted*. While one may wonder why they've chosen to rerelease their EP's hit single, *Everything About You*, on this album (as well as a rerecorded version of another of the EP's tunes, *Madman*), there's no denying that if you liked the Kids the first time around, you'll love 'em now. Many of the jagged edges that weighed down the EP have been removed, leaving a rough'n'tough sound that possesses just enough pop sensibility to mark even bigger things ahead for Ugly Kid Joe.

HIT

ALICE IN CHAINS, *Dirt*

There seems to be a growing consensus these days that Alice In Chains are "it"—the band that's gonna blast rock and roll from all sides in 1993. Certainly judging from the group's second album, *Dirt*, those opinions seem to be right on the mark! This is quite simply, an awesome new album, filled with a primal passion and gut-wrenching power that fills every track to the bursting point. At a time when many so-called alternative metal bands seem to have turned their back on metal's blues roots, Alice In Chains man-

ages to create a cutting edge musical document that still pays homage to the form's past. From the opening notes of *Them Bones* to the last crashing chords of *Would?*, *Dirt* emerges as an early candidate for album of the year.

HIT

KIK TRACEE, *Field Trip*

Kik Tracee's debut album, *No Rules*, was one of last year's most hyped albums—thanks to both the band's reputation for

writing hit songs and the fact that the disc was produced by Slaughter's Dana Strum. Unfortunately that record failed to live up to expectations on either a creative or commercial level. So why then would a label allow the band to release a six-song EP of admittedly unusual metal mashings that would serve only to erode Kik Tracee's not-so-steady fan base? This is not to say that band doesn't deserve a round of applause for the approach utilized on *Outta My Bed*, *Walking With A Dead Girl* and *Blood Brother*, but it just seems to be the wrong move at the wrong time from an obviously talented band.

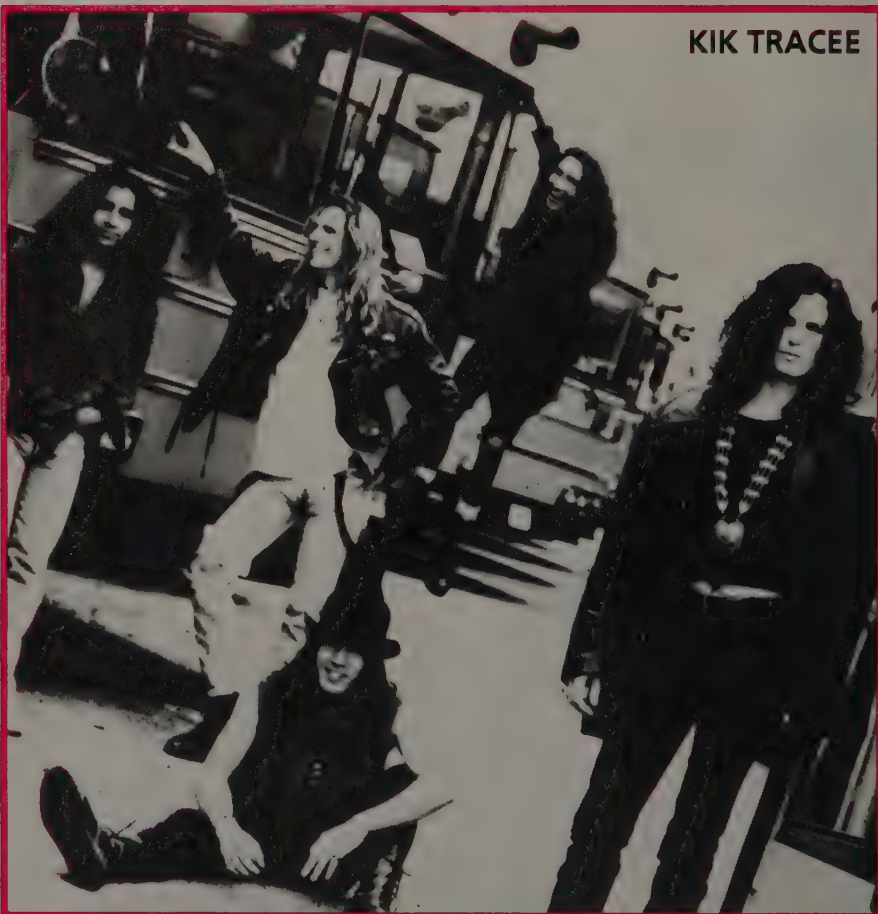
MISS

IZZY STRADLIN, *Ju Ju Hounds*

Izzy Stradlin's back in action! The former Guns N' Roses guitarist, who left the band under somewhat mysterious circumstances a year ago, has resurfaced with a new band, the Ju Ju Hounds and a new album. And make no mistake about it, Stradlin's come back with a vengeance. This is rock and roll that goes for the jugular, yet it's played with a degree of compassion and care too rarely heard these days. Such tracks as *Somebody Knockin'*, *Time Gone By* and *Train Track* meld together a variety of vintage rock elements into a musical package as fresh and exciting as tomorrow's news.

HIT

KIK TRACEE



METAL ACTION

NATIONAL TOP TEN

1. PEARL JAM, Ten
2. TEMPLE OF THE DOG,
3. DEF LEPPARD, Adrenalize
4. MEGADETH,

Countdown To Extinction

5. RED HOT CHILI PEPPERS, Blood Sugar Sex Magic
6. SOUNDTRACK, Singles
7. METALLICA, Metallica
8. GUNS N' ROSES, Use Your Illusion I
9. THE BLACK CROWES, The Southern Harmony & Musical Companion
10. WARRANT, Dog Eat Dog

HIT PARADER'S TOP TEN

1. SKID ROW, B-sides ourselves
2. EXTREME, Three Sides To Every Story, III
3. DAMN YANKEES, Don't Tread
4. IZZY STRADLIN, Ju Ju Hounds
5. WARRANT, Dog Eat Dog
6. SOUNDTRACK, Singles
7. MEGADETH, Countdown to Extinction
8. SAIGON KICK, Lizard
9. HELMET, Meantime
10. THUNDER, Laughing On Judgement Day

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(Note: All Dates Subject To Change)

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November 14	Ames, IA
November 15	Cedar Rapids, IA
November 17	Kalamazoo MI
November 19	Columbus, MO
November 20	Evansville, IN
November 21	Chicago, IL
November 22	Toledo, OH
November 24	Springfield, OH
November 25	Dayton, OH
November 27	Auburn Hills, MI
November 28	Indianapolis, IN
November 29	Richfield, OH

LUNA, SCREAMING TREES

November 12	Portland, OR
November 13	Seattle, WA
November 14	Vancouver, B.C., Canada

MEGADETH, SUICIDAL TENDENCIES

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November 17	Toronto, Canada
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November 21	Detroit, MI
November 24	Minneapolis, MN
November 25	Chicago, IL
November 27	Denver, CO

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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Here's something new from **Hoshino**, the folks who bring you *Tama* drums: a new line of guitars called *Starfield*. **Hoshino** says, "This new guitar line fulfills the traditional player's needs—a straightforward guitar with an oil-stained natural-wood feel." It doesn't look half-bad, either, and given it's components it'd be a shock if it didn't sound damn fine, too. (It's so new we haven't gotten our hands on a test model yet). For instance, the *Starfield Cabriolet SJ Limited*, pictured here: one-piece maple neck, with maple or ebony fingerboard, 25-inch scale and all-access joint for comfort and playability; well-balanced, offset double-cutaway semi-hollow body with gorgeous bird's eye maple top and mahogany back and sides—and get a load of those gorgeous, distinctive apple-core *f*-holes! Phew...sharp! The looks are even further enhanced with deluxe finishes such as see-through cherry, green or gray; tobacco sunbursts; and a variety of classic-looking pearlescent finishes.

Soundwise, the *Starfield* features specially designed **Seymour Duncan** pickups, and anyone who knows the field of custom-replacement pickups knows that **Duncan** is one of the top names in the field (along with **DiMarzio** and **Bartolini**). The *Cabriolet*, obviously, has a pair of humbuckers; other models have other pickup options available. Wilkinson fixed or tremolo bridges are available, and some models also have magnum locking machine heads.

Here's the best part: as beautiful-looking as the *Starfield Cabriolet* is, and as high-quality as its components are, as playable and hot-sounding as it may be, it lists for \$649.95—about half what you might expect. That should be all you need to know. To find out more, write *Starfield*, 7101 Case Ave., North Hollywood, CA 91605.



Rockster guitars have quickly established themselves as the perfect instruments for those wishing to learn the 6-string craft. For the incredible price of \$196.00, not only do you get a cool looking guitar (featuring a variety of hi-tech designs—Death Skull, Psychedelic Blue, Graffiti Red, and Classic Black), but the package also includes an "explosion of extras", including a 2.5 watt powerhouse amp, a cable, strap, pick and the **Rockster** book and tape (volume one.) For more information write to **Axe USA**, 301 16th Street, Jersey City, NJ 07310.



Hamer has reissued it's classic special guitar, first introduced in 1990. Handmade in limited quantities at **Hamer's** Chicago-area workshop, each of these top-of-the-line axes is crafted from a single piece of honduras mahogany with a three-piece mahogany neck and rosewood fingerboard. Available finishes include white, cherry, two-tone sunburst, and our favorite—"TV Blonde" (Madonna? Jennie Garth?) Of special interest are the soapbar-style pickups, with a warm, bluesy sound. List price \$800. For more info write **Hamer Guitars**, 835 W. University Dr., Arlington Heights, IL 60004.



The **Meinl Company's** new *Marathon Bongo* is an inexpensive pair with such professional features as top-quality para wood shells, and powder-coated black steel hardware—plus, they're tunable and could even be integrated into a drumkit in place of small concert toms. For more info, you'll have to write all the way to **Meinl's HQ** in Germany—yeah Germany. Why German bongos? Hey, why so many umlauts in metal? Who knows? Who cares? Anyway, the address is: **Roland Meinl Musikinstruments**, Postfach 1549, W-8530 Neustadt A.D. Aisch, Germany, to be precise. *Achtung, baby!*



Ramsa's new *T-Series Trapezoidal* speakers are wide-range compact systems, with the ruggedness needed for sound reinforcement applications but also with the sound quality comparable to that of the finest audiophile and studio monitor loudspeakers. Patent-pending spherical high-frequency waveguides deliver cleaner, more accurate and natural sound with high-efficiency compression drivers; the low and high-frequency components are specially balanced for time-coherent, wide-range, high constant directivity, extended low-end output, and uniformly smooth on and off-axis response. The *T-Series Speakers* sound just as good and clean and clear at all ends of the sound spectrum, in all parts of the room you're playing. For more on **Ramsa's** line of pro sound equipment, write **Ramsa**, 1 Pannasonic Way, Secaucus, NJ 07094



Fender Musical Instruments has added the new *2000 Series Mixing Consoles* to its *Sunn Pro Sound* line. The new 8-channel *PX 2008* and the 12-channel *PX 2012* offer total system requirements built into one compact unit, along with ideal portability. Each board has a separate main and monitor power amp with 150 watts RMS each for the *PX 2008*, and 250 watts RMS each for the *PX 2012*. Individual input channels feature balanced high-impedance phone jack and low-imp mic inputs, 3-band EQ, input level gain, three sends and a LED peak indicator, as well as switchable phantom power. Master sections include individual peak reading LED VU meters for main and monitor, 9-band graphic EQ for main and monitor, tape-in and tape-out jacks with level controls and built-in spring reverb; graphics EQs and power amps can be patched in and out of the circuit. Suggested retail prices: \$1,149.99 for the *PX 2008*, and \$1,599.99 for the *PX 2012*. For more info write Fender, 7975N, Hayden Rd. Scottsdale, Arizona 07094



VIDEO VIEW

BY ANNE
LEIGHTON

NEW HOME VIDEOS FROM KISS, AC/DC AND BLACK SABBATH!

The whole staff at **Hit Parader** is buzzing big time over the new home video, **Kiss: X-Treme Close-Up**. The oldest clip is *Hard Luck Woman* which dates back to 1976, plus there's live footage of the band from the 1970s and some recent videos like *Rise To It*, *Unholy* and *I Just Wanna*. Between all that are interviews with Gene Simmons, Paul Stanley, Bruce Kulick and Eric Singer—the current lineup of Kiss. The only gripe this columnist has about the package is there are too many brief excerpts of live performances like *God Of Thunder*, *Deuce* and *Cold Gin*, and promo clips like *I Was Made For Lovin' You*—not enough full songs. We just wanna f-f-f-fill up on Kiss! (90 min./\$19.95/PolyGram Music Video).

Thunderstruck, *Heatseeker*, *High-voltage*, *TNT*, *Highway To Hell*...didja ever realize half of AC/DC's songs have something to do with fire and electricity? See this group's scorching performances on the new home video, **AC/DC Live** from Castle Donington August 17, 1991. (117 min./\$19.98-video/\$29.98-laser disc./min./A*Vision

Entertainment). **The Black Sabbath Story, Volume I—1970-1978** features the original lineup of Sabbath—Tony Iommi, Geezer Butler, Bill Ward and Ozzy Osbourne, and songs like *N.I.B.*, *Paranoid*, *Children Of The Grave* and more, plus interviews and exclusive footage from England's famous music show, **Top Of The Pops** (58 min./\$19.98/Warner Reprise).

'Twas the night S.O.D. had a reunion show March 1992. Every creature was stirring, 'cause S.O.D. is one of the loudest bands to ever stomp the stage of New York City's Ritz. Among the aggressive fans rocking to S.O.D.'s maniacal rhythms were four mondo devotees who snuck in their video cameras to capture rock and roll history. But Megaforce Records Video Coordinator John "The" Warden spotted them, taping the show. "Uh oh," thought one kid, as The Warden introduced himself, "I've been snagged; he's gonna take away my film." But The Warden had better intentions; he wanted to find some diehard S.O.D. boot-

leggers so they'd be encouraged to tape the show and submit their work to be part of the new **S.O.D...Live At Budokan** video documentary. (65 min./\$19.98/Megaforce). Eric Clapton's involved with three videos this month, his own acoustic performance called **Unplugged** (69 min./\$19.98/Warner Reprise), supplying the music for the Greg Allman movie, **Rush** (\$94.99/MGM-UA), plus Clapton and the Rolling Stones' Keith Richards talk about their idol in a small segment of **The Search For Robert Johnson**. **The Search** is a documentary about the life and music of Robert Johnson, a fearless blues guitarist who influenced many rock musicians including Cinderella's Tom Keifer and Jimmy Page (72 min./\$19.98/SMV). If you were a big Head East fan and are wondering, "Whatever happened to their lead singer John Schlitt?" you'll get your answer viewing the new Petra Video, **Back Stage Pass**. Schlitt's been the lead singer of this Christian rock band who have a Queensryche kind of sound (60 min./\$19.95/Word Records). **Hot Guitarist #2** features Hardline's Neal Schon, Firehouse's Bill Leverty, Mr. Big's Paul Gilbert plus ex-White Lion axemaster Vito Bratta, and legends Al DiMeola and Steve Morse.

Other videos include Rod Stewart's **Vagabond Heart Tour** (110 min./\$24.98/Warner Reprise), **Weird Al Yankovic's Video Library** which includes *Smells Like Nirvana* (45 min./\$14.98/BMG), **The Beastie Boys: The Skills To Pay The Bills** (40 min./\$14.98/Capitol) and **The Residents: Twenty Twisted Questions**. The Residents were a San Francisco-based band with a synthesizer and funky rhythm sound that inspired

alternative metal bands like Primus. But no one's come close to looking like The Residents—each member of the band looked like a big eyeball atop a black cape. Real weird. (60 min./\$49.95-laserdisc only/Voyager).

Would you like to be scared? **Video View** knows what'll do the trick, especially **The Rodney King Case: What The Jury Saw In California V. Powell** (\$24.98/MPI). MCA's classic monsters collection includes James Cagney as film star Lon Chaney in **Man Of A Thousand Faces**, **Dracula's**

Daughter, **House of Frankenstein**, **The Mummy's Hand**, **The Invisible Man Returns**, **Cat People**, **Werewolf of London**, two Edgar Allan Poe stories: **Murders In The Rue Morgue** and **The Raven** stories) and others (\$14.98). Also MCA has three episodes of **Casper The Friendly Ghost** available (\$9.98). CBS/FOX has over a dozen episodes of **The Twilight Zone** (\$12.98 each). Paramount's \$14.98 classics include **Godzilla's Revenge** and **Frankenstein And The Monster From Hell**.

There's Wes Craven's **The People Under The Stairs** (\$92.95/MCA Universal), David Cronenberg's **Naked Lunch** (\$94.98/Fox Video), **Lawnmower Man** (no sugg. retail/New Line Cinema), **Critters** (\$89.95/New Line Cinema), all the **Omen** movies including the latest **Omen IV: The Awakening** (\$14.98/Twentieth Century Fox), Tracy Scoggins in **Demonic T** (no sugg. retail/Full Moon Entertainment) and Roddy McDowell's **Deadly Game** (\$19.95/Paramount Pictures).



Kiss in the good ol' days: Their new video includes footage from 1976.



BON JOVI

Keep The Faith

THE FIRST BON JOVI ALBUM OF THE 90'S



PRODUCED BY BOB ROCK • ENGINEERED BY RANDY STAUB • MANAGEMENT: BON JOVI MANAGEMENT



A high-contrast, black and white photograph of a rock concert. In the foreground, a shirtless male performer is captured in a dynamic pose, leaning back with his right arm raised and holding a guitar. He is wearing dark shorts and white socks. The background is dark, with bright stage lights creating a hazy, atmospheric effect. The overall tone is energetic and rebellious.

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153 SHOWS TO
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**AVAILABLE AS A 74 MINUTE
SINGLE ALBUM AS WELL AS A
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**ALSO LOOK FOR
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AC/DC LIVE AT DONINGTON.**



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Records offered The Wild Ones a deal. In turn, Jon went to PolyGram and asked, "Can you beat this?" The Wild Ones did a showcase for the label in July, 1983. A&R man Derek Shulman was impressed by the band, and signed Jon to a deal almost immediately. "With Jon, I felt he had an unbelievable desire to be a star," recalls Shulman. "He had a burning desire to be huge."

PolyGram toyed with the name, throwing out monikers like "'Victor' then 'Johnny Lightning' or something" before Shulman Anglicized John Bongiovi's name to Bon Jovi.

On Bon Jovi's first bio, five years were scraped off of Tico's and Alex's ages. On peer hype and charisma alone, Jon landed Bon Jovi the spot of opening for ZZ Top at Madison Square Garden before their first album was even released. After that, Bon Jovi took off on "The Station Wagon Tour" backing Eddie Money. Driven by the goal of being rock gods, Bon Jovi would play anywhere, even a "pay toilet."

Audiences began to listen when Bon Jovi's self-titled debut album was released in January, 1984. **Bon Jovi** was a rugged soulful collection of songs about how tough it is being a teenager. Inspired by the renewed success of *Runaway*, and backed by the follow-up single *She Don't Know Me*, Bon Jovi headed out to tour the States with labelmates, The Scorpions. Then they joined the Scorpions and Whitesnake for a **Super Rock Tour** of Japan, and kicked into a European tour with Kiss. **Bon Jovi** reached Number 43 on Billboard charts, and by year's end, the album had gone gold.

After a rigorous year on the road, the band proved to the world what New Jersey had known all along—Jon Bon Jovi and company truly loved to play live. "Our audience has always meant everything to us," declares Richie.

Bon Jovi released their second album **7000° Fahrenheit** in April, 1985. Again produced by Lance Quinn, the album is a rocking selection of easily digestible, radio-oriented songs. It was

good, solid rock and roll...but just good. Quite honestly, there was really nothing unique about the music to set Bon Jovi apart from other rock bands.

Similar to **Bon Jovi, 7800° Fahrenheit** (the melting point of rock) enjoyed a warm, unenthusiastic, response from both fans and the media. The record picked up a fair amount of radio airplay, but none of the three singles released from the album made it to the Top 100. Bon Jovi went on the road with Judas Priest, and for all outward purposes seemed to be doing quite well. But, at that same time, Jon had legal obligations to his cousin Tony, who had sued Jon, saying that he had given Jon his big break. Well, recoupment costs on the album were high, and tour support cut deeply into the group's profits. Tensions were riding high in various relationships. Tico and Alec's marriages broke up.

Things were going slowly forward, but the big breakthroughs were being made within the band, not on the **Billboard** charts. Jon and Richie had become a tight writ-



PHOTO: ROSS HALFINZLOZOWER

ing unit, bantering ideas back and forth both at home and on the road. They thought that they had no problems churning out good tunes, and felt that Bon Jovi's future was totally in their hands.

In January 1986, Jon and Richie retreated to the guitarist's mom's basement to write Bon Jovi's third album opus. "There is no set writing process," explains Richie. "It's typically a title, a riff and then the lyrics, but sometimes there's just an emotion. We just sit and talk about what we feel like, and it will just come out of that. Songwriting is a debate. You leave your ego outside the door and go for your feelings."



PHOTO: MARK WEISS/MWA

For this record, Jon and Richie came up with his strongest concert anthem: *Wanted Dead Or Alive* and *Raise Your Hands*. The songs were as good, if not better, than any of Bon Jovi's previous material, but after some serious analysis of their position in the rock business, Bon Jovi realized they needed something—an extra kick—to help them break through.

Jon was talking with Kiss' Paul Stanley about this problem. Paul suggested they use the proven success of Kiss' songwriting partner, Desmond Child. Together they wrote songs that were to become signature Bon Jovi tunes: *You Give Love A Bad Name* and *Living On A Prayer*.

When it came time to head into the studio, Jon, Richie and company had composed 30 songs for this third album, which was going under the working title of **Wanted Dead Or Alive** and was to be recorded at Living Mountain Studios with producer Bruce Fairbairn. Now the question was, how to decide which songs they were going

to record for the album.

"We demoed the album in a little dump in Sayreville. It cost us \$300 to do the whole thing," recalls David. "Right around the corner was a pizza parlor. We'd go there, and nobody knew who we were. Kids were hanging out there, and they eventually saw that we were doing an album. We said, 'Why don't you come in the studio and tell us what you think.'"

"You're so close to it that you can't predict what people are going to like," says Tico. "It's for the kids that we're doing the songs anyway, so they might as well get what they want to hear."

"*Living On A Prayer* got on the record because of the kids, it would have never gotten on otherwise," explains Jon. *Never Say Goodbye* got on the record that way too. They realized that we're so close to the music that we couldn't formulate an opinion. We've played it for ourselves and know what it sounds like, but we can't have that reaction."

In the studio, Bruce Fairbairn pulled out the keyboards, helping Bon Jovi to create a more mainstream, accessible sound. When it came down to mixing the record, all of a sudden the macho title of **Wanted Dead Or Alive** didn't suit Bon Jovi's new

improved going-for-the-girls image. Jon came up with the new title, **Slippery When Wet**, during a management meeting at a strip bar in Vancouver.

"We were watching this girl take a shower to *In And Out Of Love* onstage. We were looking at the cover, which was going to be called **Wanted Dead Or Alive**, and we decided that it was too serious," reminisces Jon. "This girl is soaping herself up and I'm paying more attention to her than my meeting. She would have made Mr. Bubble proud! That's where the title came from. Everybody liked the joke, so we kept it."

To commemorate **Slippery When Wet**'s release in August, 1986, Bon Jovi contacted **Saturday Night Live** about performing on the show. They were turned down because they had a "loud" image. Undaunted, Bon Jovi hit the tour trail. They strutted through Canada opening for Judas Priest, and then swept through Europe and Japan. By the time they hit the States in October, 1986, the album's first single *You Give Love A Bad Name*, had **Slippery** riding high on the charts. Basking in the glory of their success, Bon Jovi launched an extensive American tour. Within days, **Slippery When Wet** rose to the top of the charts, and went platinum. In honor of this achievement, Bon Jovi was given the option of selecting their opening act. They chose Cinderella, one of Jon's discoveries and pet side projects.

Jon first told his label about Cinderella in early 1985. It was Jon who got Cinderella their deal, and it was a bit of corporate manipulation that saw Cinderella's debut album, **Night Songs**, coincide with **Slippery**'s release. Because both bands were promoting new albums that were on the same label, Cinderella was invited out on the premiere tour.

"I hang out in a lot of bars, and it just happens that in these bars there's usually bands playing...and once in a blue moon I see somebody that's good," observes Jon. "I'm not doing it for any financial reward, nor am I insisting on any co-writing credits. I just wanna help a struggling group, that I think is good, along what is a very difficult and treacherous path. I got stung by so many people when I was trying to get my first break that anything I can do to help others will give me great pleasure."

"Jon came into a club in Philadelphia and saw us play and he really liked it," recalls Cinderella's founding member Tom Keifer. "He went back to PolyGram and told them about it. Meanwhile, our manager had sent our demo to PolyGram around the same time, so they were getting hit from both sides, by our manager and Jon. Up until that point, we had tried everything. Sent tapes to everyone, every label you can name, and they all said 'forget it.' So what Jon did for us was great, thank you Jon!"

The Bon Jovi/Cinderella played 135 sold out shows in front of 2 million people, and became the top-grossing arena tour of 1987.

"Playing live is what it's all about. Just me and the guys and our fans," states Jon. "When we walk on stage, there is honesty and it's fun. And that's why it works."

"The timing was right in that kids were looking for something else besides the satanism," explains Alec.

With Jon flying through the air with the greatest of ease, and the band unleashing a musical and theatrical fest to delight their audience, a Bon Jovi concert took music to the next level. Brian McTavish well summarized Bon Jovi in his article for **The Kansas City Star**. "Judging the show from the point of view of pure rock 'n' roll spectacle, you'd have to regard the concert as a pull-out-the-stops accomplishment.... What else could you expect but an overwhelming high from two hours of such self-assured, no-fide arena rock?"

The Honolulu Advertiser proudly proclaimed, "Bon Jovi is everything a metal rock band should be. Loud. Swift. Sweaty. Clad in black. Theatrical in its portrayal of music as a sensuous, sexual art form."

Bon Jovi had always lived for their audience, and now the audience was rewarding Bon Jovi for all the years they spent devoting their life to their fans.

"We're still a very accessible band," notes Jon. "We're not on a star trip where we don't live the same life as our fans. We feel as much a part of them as we ever have."

The world ate and slept Bon Jovi, and the album, **Slippery When Wet** racked up sales of five million...six million...then seven million copies...Bon Jovi won **The American Music Award** and **People's Choice Awards** as Band Of The Year. MTV gave Bon Jovi a best performance award for the video *Livin' On A Prayer*. Jon was asked what all this astronomical success meant, to which he answered "Everything is bigger, and it moves twice as fast. You're recognized twice as often. This is bigger, the whole world gets bigger. You have to sell more records, be bigger. You get smarter and you understand the business a little more, so it's more responsibility. You understand it now, and you want to make sure everything goes right."

Instead of traveling by bus, Bon Jovi went from gig to gig in a luxuriously converted Grumman G-1 jet. By the time the **Slippery** tour finished in Hawaii on October 17, 1987, the album had sold in excess of 14 million copies, putting the same league of astronomical successes as **Thriller** and **Saturday Night Fever**.

When the tour finally ended some eighteen months after it began, Bon Jovi didn't take a luxurious and much-needed vacation. Instead, they unpacked, shook the cobwebs out of their skulls and went back to work on their next LP **New Jersey**. Within months, Jon and Richie had come up with 30 more songs. Again they hooked up with Bruce Fairbairn and headed into Little Mountain Studios. When it came time to narrow down the number of songs they'd written, Bon Jovi again consulted their fans.

"For **New Jersey** we brought 50 kids into the studio in Vancouver and we played them everything," explains Richie. "That was surprisingly helpful, because again a couple of the songs they picked wouldn't have made it on to the album. What was also surprising was the order they picked the songs in."

"The idea of consulting the kids is perhaps the greatest thing that we've ever done," compliments Jon. "I'm reading in magazines now that other bands are doing what we did, which is great. It only makes sense to go to the kids because they're the people that buy the record."

When Bon Jovi were preparing the video for the kick-off single, *Bad Medicine*, they decided to take their level of fan involvement one step further.

"We said, what the hell do we do this time?", recalls David. "We couldn't do another video like *Bad Name*, we couldn't make another *Wanted*. We did that already; you have to do something else, you have to move on. We sat there with the old collective think tank. The next step wasn't to make it bigger, bigger, bigger, because that doesn't mean anything. What are we about? We're about the kids; that's the reason we're here today. So let's involve them. That started sparking things off with our video directors, and this energy started shifting around and we said, 'Yeah, let's give the kids Super 8's and let them film and have it from a person in the audience's point of view.' What we're about is having our fans onstage right next to us, filming us with this little camera, and going 'thank you'."

New Jersey was released on September 19, 1988. Because of the album's title, established music critics declared that Bon Jovi was attempting to usurp Bruce Springsteen's role as New Jersey's chosen son. "What? Does Bruce own New Jersey?" Jon laughed.

Now that the Bon Jovi rock and roll fantasy had become reality, Jon was able to go through a period of personal growth. Before embarking on a tour of the States, Jon married Dorothea Hurley, his girlfriend since high school days. When

's asked about his wife, he is reticent to reveal any information, declaring, "That part of my life is private."

Jon also became a musical diplomat, attempting to unite the world through music. In the chill of December, Jon and Richie headed over to the Soviet Union to organize the **Moscow World Peace Festival**. While organizing this grand event whose proceeds would go to world charities, it was also decided that **New Jersey** would become the first official American rock album released in the Soviet Union. It came out on the state-owned Melodia label.

Romance and politics taken care of, Bon Jovi prepared to hit the U.S. tour trail. This time they had chosen Skid Row, another group that Jon had helped along, as their opening act.

"This whole situation didn't happen overnight," recounts Skid Row's Rob Russo. "Jon heard the band and thought the music was real good and asked us to do a show with him in Pennsylvania. His manager, Doc McGhee saw us and said, 'Anyone who can hold their own against Bon Jovi the first time out deserves to be looked

"Jon has always been my friend," says Dave Navarro. "We made a pact when we were kids that whoever did it first would help the other one out. We never forgot that."



PHOTO: MARK WEISS/MWMA

Jon, with a bit of Richie's help, got Skid Row signed to Atlantic Records, cutting a deal that gave the two stars a healthy cut of the profits. Thus, when Bon Jovi hit the road in support of the **New Jersey** album in January, 1989, Skid Row went out with them. The fourth Bon Jovi album flew to the top of the charts and settled there while the heart-rendering power ballad *I'll Be There For You* became "the song" for millions of high school couples. Bon Jovi became the first band to ever have consecutive albums sell in excess of five million copies.

By now Bon Jovi's concerts had become a cultural phenomenon. Long scaffolds stretched through the audience, linking performer and fan. Rock musicians from Aerosmith's Steven Tyler to Motley Crue's Nikki Sixx came out on stage during the encores. The Bon Jovi concert was the must-see event of 1989.

In honor of their huge success, March 15th was proclaimed Bon Jovi Day in New Jersey. "It was great to have the state of New Jersey recognize our accomplishments and contributions!" proudly states Jon.

Bon Jovi Day coincided with the band selling out 72,000 tickets to New Jersey's Giants Stadium in less than three hours. Bon Jovi set an attendance record at the stadium, topping other huge acts such as Bruce Springsteen, Madonna, and Michael Jackson. In addition to selling out stadiums across America, Bon Jovi played Australia, New Zealand, Hong Kong, South America. "If you can leave a message with a guitar, I'm the first one in line to do it," declares Jon.

All those places were cool, but the coup was the Moscow World Peace Festival on August 12-13, 1989. Bon Jovi traveled to the Soviet Union along with

Aerosmith, Motley Crue, Scorpions, Cinderella, Skid Row, and Gorky Park to play the first hard rock concert approved by the government.

"With our music, in one week we accomplished what the politicians have been trying to do for yours," observes Jon.

By the time the dust from the road had cleared, **New Jersey** had sold in excess of nine million copies.

Then, burned out from five years straight on the road, Bon Jovi decided to take some time off.

"We needed a break," notes Richie. "We were overexposed, and for people to love you, we needed to get away from them for a while. We had all those number one videos and songs, and you just can't be in people's faces for so long. I played 20 songs for four years off of **Slippery** and **New Jersey**. I was really good at playing those 20

Bon Jovi '92: Still keepin' the faith



songs, I could play them in my sleep. But it wasn't creatively satisfying."

Bon Jovi's break didn't mean that the guys sat around the house drinking beer and watching the Giants play football. Jon and Richie composed tunes for the likes of Cher, Ted Nugent, Charlie Sexton, Bonnie Tyler, Belinda Carlisle and Loverboy—their song *Notorious* went into the Top 20.

"When you get some time off you eat or sleep, because those are the rare things you get to do when you're never home," confides Jon. "Aside from the basics, it seems whenever I can find a spare day I go into the studio and do other people's stuff. It's better for me to work, the idea of being lazy makes me uncomfortable."

Richie, with the support of his on-again, off-again girlfriend, Cher, decided to record solo album, **Stranger In This Town**. "I needed to do this record because it's been a dream of mine ever since I was a kid," Richie confesses. "Every artist wants to see if they can paint the picture by themselves."

In the meantime Jon had no particular plans but ended up recording a solo album because there was nothing else to do.

"I was home. I swore I was going to take a year off. That lasted three weeks," recalls Jon. "Then I flew out to Santa Fe to visit Emilio Estevez who was making a movie. I didn't want to go empty handed. I handed them *Blaze Of Glory*."

The track *Blaze Of Glory* gave birth to an additional ten tunes, and became the movie soundtrack to the brat pack adventure film, **Young Guns II**.

Blaze Of Glory was a special album, featuring a star-studded array of musicians including Elton John, Jeff Beck, Little Richard, Aldo Nova as well as musicians who had worked with Journey, Tom Petty's Heartbreakers, John Mellencamp and Stevie Nicks.

the situation that most musicians dream about, and Jon was indeed impressed with Jeff Beck, who played on virtually the entire album.

"Jeff Beck is...Jeff Beck. That's the easiest way to describe him," states Jon. "It's hard for me to understand that he plays the same kind of Stratocaster that every kid who reads this magazine does. How the hell does he do it? His control with his right hand is beyond anything I could imagine. The guy works the volume knob and the tone between chords. It's like a gunslinger."

The cowboy concept, which permeates **Blaze Of Glory**, was a theme that hit close to home for Jon who'd spent the past half decade riding around "on a steel horse."

"We've always believed rock bands—especially ten or 20 years ago—rode into town, stole the money, drank the alcohol, raped the women, and were gone before the law caught up with them."

Blaze Of Glory became a double platinum success, and the title track was nominated for an Oscar in the "original songs" category.

With Jon's unprecedented solo success and Richie's solo album, rumors were rife that Bon Jovi had reached its natural end. The band let the rumors sizzle for some time. Jon finally put an end to it by stating, "These are the guys I fought together with against the world, against those people who said we weren't any good, and won. If I played with Jeff Beck, Elton and whoever tomorrow, it wouldn't be the same. That innocence would be lost."

Still, after the excitement surrounding **Blaze Of Glory** died down, Jon didn't head home to start a family, or into Richie's mom's basement to write a new album. Instead, he started his own record label, a PolyGram subsidiary called Jambco—Jon Anthony Michael Bongiovi Company (after Jon and his brothers).

"When I signed Aldo Nova, PolyGram offered to make my production company a subsidiary label," Jon explains. "This will be a label for artists by artists to give opportunities to a musician that deserve a shot." Jon worked with Aldo Nova on his album **Blood On The Bricks**, and then started with Billy Falcon, an artist he called, "Our crown jewel."

Once the Falcon tune *Power Windows* had made its way into college radio, Jon felt the time was right to once again turn his energies toward collaborating with Richie on Bon Jovi's new record, **Keep The Faith**.

"We want to push the envelope on this record as far as the music," notes Richie. "Stylistically we tried to put a few new things into the music to make it interesting for the listener, and to make it interesting to the artist. If we were to make **Slippery When Wet** again, we're regurgitating the same product. It's not going to be interesting for us, and it's not going to be interesting for the listener."

Unlike previous Bon Jovi works, the band took more than five months preparing **Keep The Faith** (usually it's a two-and-a-half month process). They've put out a record that is a marked evolution of Bon Jovi's "easy metal" sound.

"The title **Keep The Faith** has a lot of significance," notes Jon. "The band, in essence, has made it through the storm, and we didn't throw out the baby with the bathwater. What we did was clean house, and we realized what mattered in 1983, when I convinced these guys of a vision, is still what matters today. It was going to be just the four of us, before management and everyone else got involved."

"Were they expecting the album to do what past Bon Jovi records have done?"

"Of course," offers Richie. "But I don't know if Bon Jovi will even get back to that level of success. It was timing; the world being ready for a band like us...the songs...the rock and roll business was flourishing...we were selling out all over the place...people really wanted it. Globally, the records bounced off each other. It was Number One in this country, Number One in that country, all over the place. These things made a big difference in what went down."

"We've put out the best record we can make in 1992," concludes Jon. "All I can say is I hope our fans like it."

BON JOVI

